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TERENCE

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Adelphoe

EDITED BY  
R. H. MARTIN

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*Fellow of Peterhouse, Cambridge*

AND

PROFESSOR P. E. EASTERLING

*Department of Greek, University College London*

  
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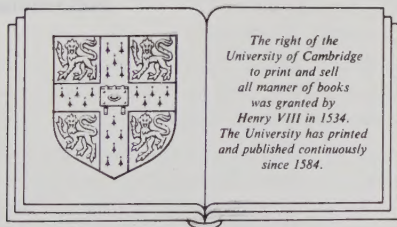


# TERENCE ADELPHOE

EDITED BY

R. H. MARTIN

*Emeritus Professor of Classics  
in the University of Leeds*



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## PREFACE

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The *Adelphoe*, which is commonly regarded as the best of Terence's six plays, is particularly well suited for inclusion in a series whose aim is to concentrate on the 'interpretation and understanding of the book as literature'. For while its Latin is for the most part relatively simple, language is used with great skill to lend depth and emphasis to character, and character and situation are carefully interwoven to produce a dramatically effective whole. Moreover the themes on which the *Adelphoe* focuses attention are as topical as they are perennial – the 'generation gap', the absurdity of the young in love, and the even more absurd belief of the older generation that it 'knows best'.

Since Terentian comedy is an artistic imitation of how typical people talk to each other, understanding of the author's dramatic intent very often depends on the tone of what his characters say. In a live performance this tone can be conveyed in a number of ways that are immediately perceptible to the audience. Since we have virtually nothing to go on but Terence's words, it is necessary to extract from them whatever nuances of tone or implication they contain. For this reason the commentary contains a good deal of linguistic comment. Moreover, since Terence's imitation of everyday speech reproduces one of the most characteristic features of colloquial language – its use of a comparatively limited number of words and recurring phrases – these recurrent features are explained in some detail on their first occurrence, and cross-references (as well as an entry in the index) are given on their subsequent reappearance.

Editors of Terence owe a cumulative debt to their predecessors, and nothing would be gained by seeking to list all those on whose work I have drawn; but special mention deserves to be made of Dziatzko-Kauer's edition of the *Adelphoe* (1903, reprinted 1964) and the two-volume *Lexicon Terentianum* by P. McGlynn (1963–7), which will ease the task of all future editors, as it has eased mine. Nor shall I attempt to enumerate all the contemporary scholars from whom I have received help and encouragement over many years. But I must record my gratitude to the General Editors of the series, Professor

E. J. Kenney and Mrs P. E. Easterling, who have given me help and advice that goes far beyond general precept; to Professor M. M. Willcock especially (but by no means for this alone) for discussion on questions of metre; to Mr P. G. McC. Brown for generous help in reading the proofs; and to two friends and colleagues, Dr D. Sewart (now of the Open University) and Professor W. G. Arnott. Their informed comment and advice has improved both Introduction and Commentary immeasurably: where errors and imperfections remain, the fault is mine alone.

*Leeds 1975*

R.H.M.



# INTRODUCTION

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## 1. TERENCE AND ROMAN COMEDY

Although there is evidence of dramatic entertainment in Rome and other Italian towns from an early date,<sup>1</sup> formal literary drama came to Rome only in the third century B.C., when in September of the year 240 at the *ludi Romani* there was performed a Latin play,<sup>2</sup> translated from the Greek by Livius Andronicus, a *semigraecus* from Tarentum. Rome had just brought the First Punic War to a successful conclusion, and the *ludi Romani* of that year were celebrated on a grander scale to mark the nation's pride and joy at that success. The inclusion of a dramatic entertainment in the games is noteworthy, for it was to remain the Roman practice that the performance of plays, both comedies and tragedies, should take place on important public occasions – this is true no less of performances at funeral games (*ludi funebres*) than at the annual *ludi scaenici*. The fact that Andronicus presented Latin versions of Greek plays chosen from the repertory of New Comedy is also significant. A Roman audience, while recognising the unchanging human traits portrayed on the stage, could – like an English audience watching French farce (or even Molière) – observe with amused superiority the foibles and weaknesses of characters who were not Romans. Livius not only established the translation into Latin of Greek New Comedy as a new genre, the *fabula palliata*:<sup>3</sup> in an important matter of technique he took a decisive step. The metres he chose were essentially those of Greek drama, modified to the needs of Latin, above all in the freedom with which he admitted long syllables where the Greek metrical scheme demanded a short.<sup>4</sup> The example that Andronicus set in this respect was followed by all subsequent writers in the genre.

<sup>1</sup> See especially Livy 7.2 (under the year 364 B.C.).

<sup>2</sup> Whether it was a tragedy or a comedy is not known, for Livius wrote both forms of drama; he also produced, in Saturnian verse, the first Latin translation of Homer's *Odyssey*.

<sup>3</sup> 'Comedy (lit. play) in Greek dress' (*pallium* = Greek cloak, ἱμάτιον).

<sup>4</sup> He also made no distinction between the metres of tragedy and comedy, in this respect too breaking away from Greek practice.

Within a quarter of a century war against Carthage was resumed and continued unbroken, for the most part on Italian soil, until Hannibal was defeated at Zama in 202 B.C. and the Carthaginians sued for peace, which was granted in the following year. The period of the Hannibalic war might seem to be scarcely conducive to the development of organised dramatic entertainment, but it was during this time that Plautus, another non-Roman (he was a native of Sarsina in Umbria) established himself as the foremost writer of the *fabula palliata*. Unlike Livius, Plautus confined himself to this one genre and, although many of the 130 or so plays attributed to him a century later were not genuine, his literary output was considerable; the twenty plays that survive, together with fragments of a twenty-first, may well be identical with the twenty-one plays whose authenticity Varro<sup>1</sup> declared to be generally acknowledged, but Varro makes it clear that there were a number of other genuine plays. Only two of Plautus' plays can be firmly dated, the *Stichus* (200 B.C.) and *Pseudolus* (191), but internal evidence suggests that some at least<sup>2</sup> of his plays were written before the end of the Second Punic War, and if, as a statement of Cicero seems to imply (*de Sen.* 14.50), Plautus was an old man when he wrote the *Pseudolus*, his earliest plays might go back to the first years of the war. The plays of Plautus are drawn from a wide range of Greek authors – Demophilus, Diphilus, Menander,<sup>3</sup> and Philemon are attested – and they also show a wide range of plots and characters. But though their ultimate parentage is Greek, plot, language, and metre are handled with such freedom and self-assurance that the result cannot be regarded as mere translation. The extent to which Plautus departs from his Greek models seems to vary considerably from play to play,<sup>4</sup> but at times his

<sup>1</sup> Quoted in Aulus Gellius 3.3.3.

<sup>2</sup> E.g. *Miles Gloriosus*, *Cistellaria*.

<sup>3</sup> It is significant, in comparison with Terence, that only four (*Aulularia* (?), *Bacchides*, *Cistellaria*, *Stichus*) of the twenty or twenty-one surviving plays of Plautus come from Menander.

<sup>4</sup> The seminal work is E. Fraenkel's *Plautinisches im Plautus* (1922); the Italian translation (by F. Munari), *Elementi plautini in Plauto* (1960) has almost fifty pages of *Addenda*. The discovery of fragments of Menander's ΔΙΣ 'ΕΞΑΡΤΩΝ corresponding to Plautus' *Bacchides* 494–562 provides the longest passage where a direct comparison can be made between Greek original and Latin adaptation. Since their partial publication by E. W. Handley in 1968 (*Menander and Plautus: A Study in Comparison*) the fragments



relationship to his models is certainly no closer than is Shakespeare's *Comedy of Errors* to its model, the *Menaechmi* of Plautus.<sup>1</sup> From the viewpoint of a more sophisticated age Plautus might be justly criticised for insufficient attention to careful construction and artistic finish, but, whatever their shortcomings, his plays were a success. For into the carefully organised structure of Greek New Comedy Plautus infused just that degree of native vigour that a Roman audience required. The gusto that Plautus contributed to his plays is matched by the range and vividness of the characters and themes he encompassed. Major roles are given to such characters as the braggart soldier, the unsavoury *leno*, the dinner-seeking parasite, and the scheming slave, while the comic potential of scenes, and even whole plays, involving mistaken identity is fully exploited. In part this reproduces characteristics of the Greek originals – though the choice that Plautus made is itself indicative of the breadth of his interests – but in part too the Latin plays show a new emphasis that has been contributed by Plautus himself. Certainly the manner in which the role of the *callidus seruus* is emphasised is demonstrably the result of Plautine addition or alteration. The fact that the society that was being depicted was Greek may have made such comic exaggerations more acceptable to a Roman audience, but it should be remembered that the native Italian *fabula Atellana* had already accustomed them to grossly exaggerated stock characters.

The period of about twenty years that elapsed between the death of Plautus and the first play of Terence was bridged, in the realm of comedy, by Caecilius Statius, an Insubrian Gaul from Milan or nearby. Although only fragments of his plays survive, he is a writer of some importance. It is to him, not to Plautus, that a Republican critic, Volcacius Sedigitus, gives first place in a list of writers of Roman comedy, while Varro (*sat. Menipp.* 399) writes 'in argumentis Caecilius poscit palmam'.<sup>2</sup> What survives of Caecilius does not allow us to make

have been much discussed; see, for example, K. Gaiser, *Philologus* 114 (1970) 51–87, C. Questa in *Entretiens Hardt* 16 (1970) 183ff., V. Pöschl, *SB Heidelberg*, 1973, 4. Abh.

<sup>1</sup> The motif of the two pairs of twins is derived from the *Amphitruo*.

<sup>2</sup> 'In respect of plots Caecilius claims the crown'; the quotation continues in *ethesin* (= 'characters') *Terentius* (sc. *poscit palmam*), in *sermonibus Plautus*.

any judgement on his plots,<sup>1</sup> but a chapter of Aulus Gellius (2.23) permits us to compare three passages (in total just over thirty lines) of Menander's Πλόκιον with Caecilius' Latin version. The technique is very similar to that of Plautus. Instead of literal translation there is compression, addition, substitution; a monologue in iambic trimeters is converted into a polymetric monody. Alliteration and assonance are freely employed – not only in the polymetric section. The affinity that Caecilius shows with Plautus in language and style is all the more notable, since he markedly differs from him in some other respects. We know the titles of more than forty of his plays, and over a third of them are based on Menandrian originals, a significant increase over Plautus and a step in the direction of the later practice of Terence. It is probable that he did not adopt the practice of so-called *contaminatio*,<sup>2</sup> which Plautus certainly used in some of his plays, for the praise that Varro gives him for his plots seems to imply that the structure of his plays closely adhered to that of their Greek originals.

Between Caecilius and Terence there are two direct links. Suetonius' life of Terence, which is quoted almost in its entirety by Donatus, records a touching incident. After Terence had written his first play, the *Andria*, he submitted it to the aediles, who were to be responsible for the conduct of the *ludi* at which Terence hoped his play might be produced. The aediles instructed him to take his manuscript and read it to Caecilius, who, presumably, would give the aediles an expert opinion on whether the play deserved to be produced. Terence found Caecilius at dinner, and, being himself poorly dressed, was asked to sit on a separate bench. But after he had read only a few lines, Caecilius asked him to join him at table as his guest, whereupon Terence read the rest of the play *non sine magna Caecilii admiratione*. Since Caecilius died in 168 B.C. and the commonly accepted date for the production of the *Andria* is 166, the story may be apocryphal, but, if so, it is *ben trovato*, for there is a real sense in which the young poet, who was to draw four of his six plays from Menander, continues the tradition of Caecilius. Another link between Caecilius and Terence

<sup>1</sup> Merit in plot construction would, one might think, derive largely from the Greek models Caecilius followed, but one must assume that he both chose well, and had the sense to leave well alone.

<sup>2</sup> The combination in one Latin play of ingredients from more than one Greek play; for the term *contaminatio* see below, p. 8 n. 2.

is certain. The second prologue of Terence's *Hecyra* is spoken by L. Ambivius Turpio, the actor-manager (and producer) of all Terence's plays. Now an old man, he recalls his younger days, when his vigorous efforts were needed to secure a hearing for Caecilius' plays in the face of attempts by adversaries to prevent the plays being performed. The unnamed *aduorsarii* are those professional rivals whose hostility to Terence is a recurring theme of his prologues. Professional jealousy might show itself in many ways, but its underlying cause was economic. The number of occasions on which comedies could be publicly performed was limited, and playwright and actor-manager had a common interest in having a play accepted, and in carrying through its successful performance. Certainly in the case of Terence, as probably in the case of Caecilius, at the outset of his career professional jealousy came from 'established' writers, who saw their livelihood and position threatened by a new and younger talent.<sup>1</sup> The similarity of language of *Hec.* 21-3 (referring to Caecilius) and *Ph.* 16-18 (referring to Terence) is striking:

ita poetam [sc. Caecilium] restitui in locum  
 prope iam remmotum iniuria aduorsarium  
 ab studio atque ab labore atque arte musica. (*Hec.* 21-3)

is sibi responsum hoc habeat, in medio omnibus  
 palmam esse positam qui artem tractent musicam.  
 ille ad famem hunc [sc. Terentium] a studio studuit reicere. (*Ph.* 16-18)

In the case of Terence the battle was fought largely under the banner of literary and aesthetic principles, and it is possible that those who opposed Caecilius used similar tactics. But if this is so, our sources tell us nothing of it. What is clear is that ultimately Caecilius won both popular success in the theatre and the approval of qualified

<sup>1</sup> When in 207 B.C. - as a mark of gratitude to Livius Andronicus - the temple of Minerva on the Aventine was officially established as the meeting place for *scribae* and *histriones* (note the community of interest of writers (both creative writers and notaries?) and actors), it provided a meeting-ground for writers of the 'establishment' and doubtless encouraged them to combine to keep unwanted newcomers out of the charmed circle. The outlook of such a group would naturally be conservative, though this meant, not that their tastes never changed, but that they tended to band together to perpetuate the currently prevailing fashion.

critics; so, in Volcacius Sedigitus' canon (see above, p. 3) he was ranked higher than Plautus. And if there is any truth in the story of his meeting with Terence, the aediles must have referred Terence to him because they regarded him as the doyen of comic playwrights.

By the time that Terence began to write, the cultural climate had changed considerably from what it had been in Plautus' day. A number of factors in this change can be identified. In the period immediately after the end of the Second Punic War there was a continuing increase in the number of occasions on which dramatic performances were given. This affected both audience and playwrights. The former became more demanding and more sophisticated in their expectations, the latter were compelled not only to select their models with greater care, but also to consider how to handle those originals, particularly whether translation was to be freer or more literal. A decision on this problem might involve theoretical considerations, but an important factor was the fact that other forms of entertainment were available at the *ludi*; the prologues to the *Hecyra* tell how the competing attractions of tightrope walkers, boxers, and gladiators caused Terence's audience to vanish. Since the *ludi* were occasions for conspicuous display by those who gave them, they too had an interest in seeing that only such plays were chosen as would make a good impression on the audience at large. Such a consideration need not necessarily lead to an appeal to the lowest levels of taste, but the desire to avoid exhibiting a failure – ancient Roman audiences seem to have been as vocal in showing their disapproval as modern ones – must have influenced the choice of author and play. But there is one factor above all that affects the generation after Plautus' death: the increasing influence of Greek culture on Rome as a result of Rome's military and political involvement with Greece.<sup>1</sup> That influence could be welcomed or opposed: it could not be ignored.

Two figures illustrate the opposing views. M. Porcius Cato ('Cato the Censor') denounced the luxury and moral enervation he observed in contemporary Rome, and proclaimed that Rome would be ruined by Greek culture and education.<sup>2</sup> Cato, himself a *novus homo*, was a particularly vigorous opponent of the philhellenic policy and

<sup>1</sup> Hence the well-known passage of Horace (*Ep.* 2.1.156–7) *Graecia capta ferum uictorem cepit et artes | intulit agresti Latio*.

<sup>2</sup> Plutarch, *Marcus Cato* 23, esp. §§ 1 and 2.

sympathies of many of Rome's hereditary aristocracy, especially Scipio Africanus. This philhellenism was equally conspicuous in L. Aemilius Paullus, who brought to an end the war against Perseus, king of Macedon, by his victory at Pydna in 168 B.C. – the year of Caecilius' death. One result of the Roman victory in Greece was the deportation from Achaea of one thousand of its leading citizens, who included the historian Polybius. Polybius had the good fortune, though a hostage, to become the close friend of the sons of Aemilius Paullus, one of whom, after his adoption by the son of Scipio Africanus, bore the name of Publius Cornelius Scipio Aemilianus. Associated with Scipio Aemilianus was a group of *nobiles* who are generally referred to as 'the Scipionic Circle'.<sup>1</sup> These men shared a common interest in Greek culture, especially its literature and philosophy. Their interest in literature extended to its patronage, and Terence is the earliest writer to be linked with the names of Scipio and his friend, C. Laelius. From details concerning the life of Scipio Aemilianus, including those recorded by his contemporary and intimate friend, Polybius, we get the fullest picture of a philhellenic aristocrat of the time during which Terence wrote his plays. Our concern, however, is not with details of Scipio's life, but with him as an outstanding representative of philhellenism.

So, when Terence began writing, the prevailing taste among writers of the *palliata* was markedly different from what it had been in the days of Plautus. Terence was bound, in any case, to face opposition from established writers, since his success might endanger their livelihood. But it is clear from his prologues that they also took issue with him on the proper way to 'translate' Greek plays. It is important to gain some understanding of their respective views. Caecilius had taken a significant step in the direction of showing preference for

<sup>1</sup> Appendix VII (pp. 294–306) in A. E. Astin's *Scipio Aemilianus* (1967) – briefly summarised in *OCD*<sup>2</sup> s.v. – marshals the evidence and enjoins appropriate caution both in the use of the phrase and in ascribing to the Circle a new concept of *humanitas*. But the philhellenism of Scipio is not in doubt; cf. Astin (op. cit. 15–16), who quotes Plutarch, *Aemilius Paulus* 6.8f. 'He brought up his sons in accordance with the traditional native type of education... but also, and more zealously, on the Greek pattern. For the young men were surrounded not only by Greek teachers, scholars, and rhetoricians, but also by Greek sculptors, painters, overseers of horses and hounds, and instructors in hunting.'



Menander in his choice of Greek plays, but his manner of translating seems to have remained essentially Plautine. But after Plautus' death there had clearly been a definite move towards a theory of greater fidelity to the Greek original, and with the death of Caecilius the advocates of this type of translation might have hoped to come into their own. To the realisation of this hope Terence's advent posed a threat. Though at times he speaks of his adversaries in the plural, there is one, described by him as a *maleuolus uetus poeta*, to whom we can give a name, and about whose writing we have some detailed information. This is Luscius of Lanuvium,<sup>1</sup> already an old man in 166 and, quite possibly, hoping to inherit Caecilius' position as the acknowledged leading writer of *palliata*.

The charges that were levelled against Terence are those of plagiarism (*furtum* 'literary theft'), the practice of *contaminatio*, feeble writing, and dependence on noble patronage. As regards the last charge (for which see note on *Ad.* 15), it was easy for the suspicion to arise – whether justified or not – that Terence's plays were not accepted for production simply on their merits. If production was linked to a public occasion, who could say what might be achieved if an aristocratic patron dropped a word in the ear of the officials who were to preside over the games? And when, as was the case with the *Adelphoe*, Terence was on friendly terms with the heirs responsible for giving the *ludi funebres* in memory of L. Aemilius Paullus, the choice of him as playwright must have seemed to many to have been pre-arranged. The allegations of plagiarism and *contaminatio* to some extent hang together, for the plagiarism which is complained of consists of incorporating into the *Eunuchus* and *Adelphoe* scenes taken from other Greek plays already translated into Latin, and it is to this combination of elements from different plays that the word *contaminatio* is traditionally applied.<sup>2</sup> Behind these accusations lies the feeling

<sup>1</sup> For Luscius' life and works see chs. 2–5 of C. Garton's *Personal Aspects of the Roman Theatre* (Toronto, 1972).

<sup>2</sup> Terence uses the verb *contaminare* twice in his prologues (*An.* 16, *Ht.* 17), and once in the body of a play (*Eun.* 552); he does not use the noun *contaminatio*. The verb has a pejorative meaning, 'sully' 'spoil by admixture'. Terence admits that he has done what his opponents call *contaminare*, but denies that what he has done 'spoils' the plays. Modern scholars have found it convenient to use the word *contaminatio* as though it had no pejorative tone, and meant no more than 'combine'. Cf. Duckworth, *The Nature of Roman Comedy* 202–8.

that the integrity of the Greek original should be respected in translation, at least as far as the unitary nature of the plot was concerned. Whether Luscius also advocated close fidelity to the Greek cannot be demonstrated conclusively,<sup>1</sup> since we possess at most three lines from his comedies. But it seems to be implied by Terence's jibe (*Eun.* 7-8) that Luscius *bene uortendo et easdem scribendo male | ex Graecis bonis Latinas fecit non bonas*, where *bene uertere* (apparently 'faithful translation') is said to produce bad plays.

Luscius' other objection is to Terence's style. In *Ph.* 4-5 Luscius has said (according to Terence) that in Terence's plays 'the language is thin and the writing slight' (*tenui esse oratione et scriptura leui*).<sup>2</sup> To this Terence answers that at least he has never written a play in which a young man sees a deer in flight, pursued by hounds, and earnestly imploring his aid. Clearly Terence is describing a scene in one of Luscius' plays and criticising it on the ground that situation and language are out of keeping with the tone of comedy. What emerges from these exchanges is that Terence and Luscius have one thing in common: in keeping with the spirit of the times they both sought to provide Latin comedy that was more deeply hellenised than in preceding generations. But on the way in which that objective was to be achieved they differed radically. Luscius believed in the maximum fidelity to his Greek originals, but welcomed originals that gave scope for the melodramatic, including apparitions<sup>3</sup> and semi-tragic incident: Terence was prepared to handle Greek originals with some freedom,<sup>4</sup> but he selected those originals in such a way as to exclude themes that seemed inconsistent with his conception of comedy. In one vital respect we may be sure that Terence proved his superiority over his adversaries; refusing to adhere to a principle of over-exact transla-

<sup>1</sup> See C. Garton, *Personal Aspects of the Roman Theatre* 71-2.

<sup>2</sup> For the interpretation of the phrase see my edition ad loc. What follows makes it certain, in my opinion, that *oratio* and *scriptura* cover both language and subject matter, for Terence clearly objects in Luscius both to the situation and to the pathetic language in which the hind (= the young man's beloved) makes her entreaty.

<sup>3</sup> As in his translation of Menander's *Phasma* (cf. *Eun.* 9).

<sup>4</sup> It is necessary to emphasise the point. Compared with Plautus (and even Caecilius) Terence is obviously more 'Attic', but he achieved this without the pedantically close adherence to the original that Luscius advocated.

tion, he had the genius to perfect a pure Latin style that was, not a replica, but a masterly equivalent<sup>1</sup> of the Attic elegance of Menander. In the list of the 'top ten' Latin writers of comedy compiled by Volcacius Sedigitus about 100 B.C. we may be surprised to find Terence placed only sixth. Luscius, however, fares still worse: he is placed last but one.

There is no Latin verse writer before Virgil about whose life we are so well informed as we are about Terence. In addition to information that can be extracted from the prologues to the plays and the *didascaliae*<sup>2</sup> (production notices), which are an integral part of the manuscript tradition of Terence, we possess a brief, but important, life of the poet by the imperial biographer Suetonius.<sup>3</sup> According to this life Terence was born at Carthage c. 185 B.C.,<sup>4</sup> though he seems not to have been of Punic stock. He was brought as a slave to Rome, where his master was a senator, Terentius Lucanus; by him he was educated and manumitted, whereupon he took the name P. Terentius Afer. Subsequently he gained the friendship and patronage of Scipio Aemilianus and Gaius Laelius. After writing six plays, of which the *Andria* was the first, he left for Greece, and died either there or on the return journey in 159 B.C. The date and occasion for the production of each of his plays can be established with reasonable certainty<sup>5</sup> from the *didascaliae*:

<sup>1</sup> Latin has an innate tendency to be more rhetorical and flamboyant than simple Attic idiom. As a result, though there are in Terence passages of sustained simple elegance, a Latin equivalent to Menander must necessarily at times resort to a more figured style.

<sup>2</sup> See note on these in Commentary p. 96.

<sup>3</sup> Suetonius draws on the work of earlier, Republican critics. The material varies in trustworthiness and is for the most part simply aggregated without much apparent attempt to assess its worth critically.

<sup>4</sup> Terence left for Greece (in 160 or 159) *nondum quintum atque uicesimum egressus annum* (para. 5). Since this would mean that the *Andria* was written when he was about nineteen, many scholars accept a less well attested variant *tricesimum* (for *uicesimum*). There is little doubt that Suetonius wrote *quintum atque uicesimum*, but his information may not have been correct.

<sup>5</sup> The *didascaliae* are not free from suspicion, for they certainly include information from later productions. For a discussion of the chronology of the plays see Marti, *Lustrum* 8 (1963) 20-3; the most sceptical views are those of Gestri, Blum, and Mattingly (to Marti's bibliography add *R.C.C.M.* 5 (1963) 12-61). I accept the traditional dates, believing that on internal evidence the order *Andria*, *Hautontimorumenos*, *Eunuchus*, *Phormio*, *Adelphoe* is inherently probable; the position of the *Hecyra* cannot be so determined.



166 B.C.	Andria	Ludi Megalenses
165	Hecyra	Ludi Megalenses (withdrawn as a failure)
163	Hautontimorumenos	Ludi Megalenses
161	Eunuchus	Ludi Megalenses
	Phormio	Ludi Romani
160	Adelphoe	Ludi funebres for L. Aemilius Paullus
	Hecyra	Ludi funebres for L. Aemilius Paullus (second failure)
	Hecyra	Ludi Romani (third, successful presentation)

The repeated failure of *Hecyra* contrasts with the immense success of the *Eunuchus*, which according to Suetonius (*Vita Terenti* 3) had to be repeated on the same day, and received the highest price ever paid for a comedy.<sup>1</sup> Clearly aristocratic patronage could not in itself guarantee success: that was something that had to be earned.

Terence chose his Greek models with great care. Not only did he confine his choice to Menander and a close follower<sup>2</sup> of Menander, Apollodorus of Carystus, but – with the exception of the *Hecyra* (and to a lesser extent the *Eunuchus*) – he selected plays that were constructed basically on the same formula: a young man is in love with a girl, but is unable to marry her,<sup>3</sup> either because, though freeborn, she is poor and therefore unacceptable as a daughter-in-law to his father, or because she is ostensibly a courtesan. The obstacles to marriage (of which parental disapproval is the commonest) are eventually overcome, often by the unexpected discovery that the girl is the eligible daughter of a near neighbour or relation. The way is thus open for the traditional ‘happy ending’. To this central core of the play a complication is added by the fact that the young man has a friend (or brother) who is also involved in an unsuccessful love

<sup>1</sup> *Eunuchus quidem bis die acta est, meruitque pretium quantum nulla antea cuiusquam comoedia, id est octo milia nummorum.*

<sup>2</sup> The indebtedness of Apollodorus’ *Hekura* (= Terence’s *Hecyra*) to Menander’s *Epitrepontes* is particularly marked.

<sup>3</sup> In the *Phormio* the young man has actually married the girl, but without his father’s consent. His predicament, therefore, is not how to get the girl, but how to keep her in spite of his father’s opposition to the match.

affair, though in his case the girl is mostly a practising courtesan, which puts a permanent liaison with her out of the question. Great ingenuity may be displayed in the way in which this subplot is interwoven with the main plot.

But though the young man's love affair is the pivot on which the plot turns, the relationship between him and the girl he loves is not normally depicted on the stage. However strange this may seem to a modern audience, it arises naturally from two circumstances affecting Greco-Roman dramatic production. Since the action that was depicted took place out of doors<sup>1</sup> – the Greek and Roman theatre never showed a house interior<sup>2</sup> – and since in Athens an unmarried girl of good family did not normally appear out of doors unattended, opportunities for the young lovers to appear together on the stage were almost non-existent. Instead, a large amount of the humour of Terence's plays comes from the conflict and the misunderstandings that arise within the family circle, especially between father and son. Though double plots of the kind just described were to be found among Menander's plays, they represent only one of the types of plot he uses, and it is clear that Terence must have had a conscious preference for plays with double plots,<sup>3</sup> in which the relationship between father and son played a conspicuous part. Though the *Hecyra*, unlike the other five plays, does not have a double plot, problems of family relationships are at its centre; the young man, Pamphilus, has to contend with mother and father and both parents-in-law in his attempt to conceal what he believes to be his wife's guilty secret. The *Eunuchus* has a double plot involving the love affairs

<sup>1</sup> This was a convention of Greco-Roman tragedy and comedy, which may have reflected the fact that Athenian and Roman audiences sat in an open-air theatre, looking across the orchestra to a stage that normally represented a street or open space before a building or series of buildings. It was possible for an Athenian audience to sit out of doors as early in the year as late January or early February (at the Lenaea).

<sup>2</sup> At times it had to resort to improbable subterfuge to offset this disadvantage; see introductory note to Act III Scene i.

<sup>3</sup> Any doubt about this statement is dispelled by the fact that, whereas Menander's *Andria* had a single plot, Terence deliberately introduced a second young man (Charinus) to act as a foil to Pamphilus (cf. Donatus on *An.* 301) and provide a husband for Chremes' daughter, when at the end of the play Pamphilus is able to marry his Glycerium, who turns out to be another, long-lost daughter of Chremes.

of two brothers, but here, contrary to Terence's practice elsewhere (and, apparently, greatly to the enjoyment of his Roman audience), the play evolves essentially from the relationship between the elder brother and a *bona meretrix*, Thais.

By selecting plays which gave him the opportunity to bring out certain facets of human character,<sup>1</sup> particularly in the sphere of family relationships, Terence had chosen to concentrate on those aspects of Menander's writing that could most readily be understood by the Romans. In so doing Terence emphasised what was most universal and basic in its human appeal, and although we have no extended passage where Terence can be directly compared with his Greek original, a number of small points are noted in Donatus' commentary, which show Terence omitting or generalising details that are too localised to be immediately comprehensible to a Roman audience. In this process some loss of clarity and focus may arise, but it was largely this emphasis on the universal in human nature that gave Terence his appeal not only throughout the Middle Ages, but also among vernacular writers of comedy in the countries of western Europe after the Renaissance. A good illustration of this generalising process is shown by a passage from the opening scene of Terence's *Hautontimorumenos*, where good fortune has preserved two separate fragments that give us just over five consecutive lines of Menander's original. The speaker is Chremes, a *senex*, who is interested in everybody else's affairs, and who, consequently, fails to see what is going on under his own nose. It is he who, to justify poking his nose into other people's business, speaks Terence's most famous line: *homo sum: humani nil a me alienum puto* (*Ht.* 77). Shortly before this he has found his neighbour, Menedemus, hard at work on the land – no sort of occupation for a prosperous Athenian gentleman. Wondering why his neighbour should behave in this strange way, he asks him (61–4):

nam pro deum atque hominum fidem quid uis tibi aut  
quid quaeris? annos sexaginta natus es  
aut plus eo, ut conicio; agrum in his regionibus  
meliorem neque preti maioris nemo habet;

<sup>1</sup> Varro (see above, p. 3 n. 2) praises Terence for his skill in depicting character.

Menander's version (fr. 127 K-Th) is:

πρὸς τῆς Ἀθηνᾶς, δαιμονᾶς, γεγονῶς ἔτη  
 τοσαῦθ'· ὁμοῦ γάρ ἐστιν ἐξήκοντά σοι,  
 (ὡς ὑπονοῶ) καὶ τῶν Ἀλησι χωρίου  
 κεκτημένος κάλλιστον εἶ, νῆ τὸν Δία,  
 ἐν τοῖς τρισίν γε, καὶ τὸ μακαριώτατον,  
 ἄστικτον.

('By Athene! You're out of your mind, though you're old enough to know better! For I reckon you're a good sixty years. And, by Zeus! you've got the finest estate in Halae – or at least one of the three finest; and, best of all, there's no mortgage on it.')

It is in lines 63b–4 that Terence shows his generalising tendency most clearly. The reference to the deme of Halae is dropped, as having no significance to a Roman audience. So too the detail about mortgage is omitted, for the Romans did not have the Attic practice of marking mortgaged land with a pillar *in situ*. Two items, then, that locate the scene in time and place are dispensed with: Terence's sentence can refer to any time, anywhere. But Terence also drops the precise-pernickety ἐν τοῖς τρισίν γε ('or at least one of the three') of Menander, which so exactly hits off the fussiness of the busybody.

The omission of local colour and the restricted range of plots and characters he chose offer some justification to those who feel that, compared with Plautus, Terence is lacking in verve.<sup>1</sup> But even in the sphere of structure and incident Terence is more than a *Menander dimidiatus*. From statements in his prologues and from information given by Donatus in his commentary on the plays it is clear that Terence felt it desirable or necessary to introduce elements that would appeal to a Roman audience. The introduction of Charinus and his slave into the *Andria*, which allows further scope for the elements of surprise and intrigue, for dramatic confrontation and comic misunderstanding, is evidence of this intention from the outset of Terence's career, as is also his conversion of the play's opening scene from Menandrian monologue to a dialogue between Simo and his freedman, Sosia. If he had been in any doubt about the need to make some con-

<sup>1</sup> The criticism is at least as old as Julius Caesar (quoted in Suetonius' *Vita Terenti* 7), who wrote *lenibus atque utinam scriptis adiuncta foret uis, | comica ut aequato uirtus polleteret honore | cum Graecis*.

cessions to Roman taste, the failure of his *Hecyra* would have brought it home to him. It is no accident that the play which won him his greatest success was the *Eunuchus*, for it is the only one of his plays in which a *miles gloriosus* appears, and we know from the prologue to the play that the figure of the *miles*, with his attendant *parasitus*, was introduced into the play by Terence from another play of Menander (the *Kolax*) by the process of *contaminatio*.<sup>1</sup> And again in his last play, the *Adelphoe*, he incorporates a scene of knockabout comedy from Diphilus' *Synapothnescontes*. In it a *leno*, who, apart from the *miles gloriosus*, is the character in the *fabula palliata* most fitted to be the butt of ridicule, is subjected to a good deal of physical and verbal indignity. It is not difficult to imagine how such a scene would appeal to an audience that was ready to rush off to see boxers, tightrope walkers, and gladiators.

Terence, then, had an individual contribution to make to his craft. His own temperament as well as the literary tastes of his patrons led him to attempt a new and finer interpretation of the Hellenic spirit of his models, above all the Attic grace of Menander. If he avoided for the most part the robust humour of an earlier generation, he avoided also the arid literalness of a Luscus Lanuvinus. As he sought to combine Greek and Latin elements in his plays, the task of the modern reader must be to attempt to assess them as a Greco-Roman phenomenon. But to be able to do so we must be prepared to try to separate the Greek and Roman strands in that interwoven whole. Until recently scholars, convinced of the superiority of Greek New Comedy, and tending to regard the Latin plays as inferior imitations, generally used the plays of Terence only as an aid to reconstructing the missing Greek originals. To regard Terence's plays, instead, as in some sense new creations is not to imply that they are superior to their Greek models, but it does imply a shift of emphasis. It is worth trying to assess the merits of Terence's plays in their own right: to do so it is not only legitimate but necessary to employ all the evidence that our ever-increasing remains of New Comedy can afford.

<sup>1</sup> The manner in which Terence incorporated *miles* and *parasitus* into the *Eunuchus* has long been a battle ground of rival theories: see the bibliography in W. Ludwig, 'Von Terenz zu Menander', *Philologus* 103 (1959) 1-38 (= *Wege der Forschung* 136, 354ff.). The discovery of over a hundred lines of Menander's *Kolax*, some of them badly mutilated, has, if anything, made the problem more, not less, difficult.

## 2. TERENCE AND THE 'ADELPHOE'

In the *Adelphoe* Terence returns to a theme he had already handled in the *Hautontimorumenos*. In that play, as in the *Adelphoe*, there are two contrasting old men, each with a son of marriageable age. Menedemus (the 'Self-Tormentor' of the title) is overcome with remorse because his constant criticism of his son for associating with a freeborn but penniless girl has driven the boy to leave home: now the father is prepared to do anything to have his son back again. An inquisitive neighbour, Chremes, is only too ready to explain to him where he has gone wrong in dealing with his son, and when Menedemus' son returns home, Chremes is equally free with the advice he offers for the future. The plot becomes extremely complicated. Menedemus agrees to allow himself to become the victim of a deception, so that his son may obtain money from him without realising that his father is parting with it willingly. Chremes undertakes to assist in this deception, but is himself deceived into supporting his own son's affair with an expensive courtesan, whom *he* believes to be the mistress of Menedemus' son. When the truth comes out, Menedemus, who so far has been prepared to bow to Chremes' superior wisdom, realises (V i) that it is not he, but Chremes, who is the real fool (see esp. 874-8): Chremes, on the other hand, flies into a rage and shows exactly the same lack of self-control that he had earlier criticised in Menedemus. But Chremes' discomfiture does not last long. Before the play ends, he has reasserted his parental control by putting an end to his son's liaison with the courtesan and forcing him to agree to a respectable marriage. Although the contrasting characters of the *senes* in the *Hautontimorumenos* do not lack credibility, the action of the second half of the play is so contrived that it seems to spring more from the demands of the plot than from the free choice of the *senes*. Consequently their characters are somewhat lacking in depth, and the play's outcome is wholly conventional.

In the *Adelphoe* the relative importance of plot and character is reversed; the plot is basically simple, the characters more complex and interesting. Demea and Micio, both *senes*, are brothers.<sup>1</sup> Demea has married and had two sons. The elder of these, Aeschinus, he has

<sup>1</sup> Clearly it is they, not the *adulescentes* Aeschinus and Ctesipho, who are the 'Brothers' of the title.



given to his brother to adopt, while he brings up Ctesipho, accustoming him (he believes!) to the hard and rigorous life of the country. Micio, by contrast, is an easy-going city bachelor, and he brings up his adopted son with a liberality that Demea regards as culpable indulgence. Unknown to his father, each young man is engaged in a love affair; Aeschinus loves a poor, fatherless girl, who, as the play begins, is about to bear his child, while Ctesipho is enamoured of a courtesan, the property of a slave-dealer (*leno*). But since the timid Ctesipho lives in dread of his domineering father, Aeschinus forcibly abducts the courtesan on his brother's behalf. When Demea hears of the abduction, he believes that Aeschinus has taken the girl for himself, and regards it as demonstrating the folly of Micio's failure to exercise adequate discipline over his adopted son. Subsequently Demea learns that Aeschinus has also seduced a freeborn girl, and when Micio, who by now<sup>1</sup> knows that it is Ctesipho who is interested in the courtesan, takes the matter coolly,<sup>2</sup> Demea is convinced that Micio has taken leave of his senses. Up to this point in the play – about three-quarters of the way through – the direction in which the plot has been moving is quite clear: one incident after another conspires to make Demea appear ridiculous. The climax is reached when (between 782 and 788) Demea learns that the courtesan is the *amica* of Ctesipho, not Aeschinus. After a scene (V iii) in which Micio with difficulty pacifies his brother, Demea performs a complete volte-face. Since his own way of bringing up his son has failed, he decides to outdo Micio in affability and generosity, hoping thereby to gain the affection that he has hitherto failed to win. In the final scenes of the play, Demea's new policy succeeds beyond expectation. Ironically, the generosity he now practises is mostly to be paid for by Micio, who has also to agree to marry his son's future mother-in-law. In the play's closing lines a bewildered Micio asks his brother what has caused this amazing change of heart. To this Demea replies that he has acted in this way to show how easy it is to win apparent affection by extravagant generosity and compliance with other people's wishes.

<sup>1</sup> At the end of I i (154) Micio shares the misapprehension that Aeschinus has abducted the *meretrix* for himself: when he next appears in IV iii (592ff.), it is clear that he has learned the truth (see 598–600).

<sup>2</sup> He has, in fact, already heard the news, and told a suitably contrite Aeschinus that he can marry the girl.

Demea's volte-face and the consequences that flow from it give a new impetus to the play and raise interesting and important questions for its interpretation, which will be considered shortly. But until the point where Demea announces his decision to alter his ways the basic simplicity of the plot allows ample room<sup>1</sup> for the poet to develop the character of the play's main figures. As a result, even before Demea's volte-face, which would be bound to force the problems upon the attention of the audience, the conflicting views of Demea and Micio have been brought out with far greater clarity and dramatic effectiveness than those of Chremes and Menedemus in the *Hautontimorumenos* - indeed in that play there is little real conflict between the two *senes*, for until the dénouement in the fifth Act Menedemus readily accepts that Chremes 'knows best'. In the *Adelphoe* the conflict of views between Demea and Micio lies at the heart of the play. So the opening scenes (Micio's monologue and a dialogue between Micio and Demea) not only introduce us to the two brothers and launch the action of the play, but also clearly enunciate the opposing theories of education that the two brothers uphold. From the outset the audience is made curious to see which system of education is going to prove successful. Until the last act of the play it is Micio's system that shows the better results, but from that point onwards Demea's change of attitude seems to turn the play on its head, and Micio is reduced to a position where he can do nothing but say 'yes' to a series of increasingly outrageous demands. A startled audience can scarcely fail to ask what this sudden reversal means, and because the way in which young people are brought up, and the relationship between the generations are topics of continuing interest to civilised society,<sup>2</sup> the *Adelphoe* has an interest and importance additional to its merits as comic entertainment.

<sup>1</sup> This is not meant to suggest that the plot of the *Adelphoe* is loosely constructed - the way in which Demea's comings and goings are arranged is sufficient proof to the contrary. But whereas in the *Ht.* the action from the beginning of Act III (410ff.), though never out of character, is nevertheless contrived with a consistent regard for the immediate demands of the plot, in the *Adelphoe* the action seems to arise spontaneously from the characters themselves. And though these characters remain within the limits appropriate to their type, they seem to have, within individual scenes, more 'elbow room' in which to produce an illusion of being 'round' rather than 'flat'.

<sup>2</sup> Especially (but not exclusively) those in which a current of liberal thought is seeking to assert itself against strong traditional ideas.



When dramatists such as Molière<sup>1</sup> and Shadwell<sup>2</sup> in the seventeenth century wrote plays based on the *Adelphoe*, the genial character of Micio claimed their sympathy, and the final humiliation that was inflicted on him in Terence's play was discarded or altered. The ending of the play was first critically discussed in the latter part of the eighteenth century by Lessing in a number of essays included in *Hamburgische Dramaturgie*. In the hundredth of these he wrote, 'Micio's final aberration is contrary to all probability, and must inevitably offend the more discriminating spectator.' Having diagnosed the problem Lessing offered his own solution. On *Ad.* 938 Donatus' commentary says *apud Menandrum senex de nuptiis non grauatur: ergo Terentius εὐρετικῶς* (= 'by his own invention'), and Lessing interpreted this as meaning that in Menander's play Micio was 'not troubled' about a marriage, that is, did not marry. Thus, according to Lessing, the indignity of Micio's being forced to marry the elderly mother of his son's bride-to-be is to be ascribed to Terentian innovation. Though Lessing, in fact, misunderstands Donatus' *grauatur* ('makes difficulties'),<sup>3</sup> he has put his finger on the crucial point from which any modern interpretation of the *Adelphoe* must start, namely, the attempt to establish how Terence's version differs from that of Menander.

Direct evidence of the text and contents of Menander's 'Ἀδελφοί<sup>4</sup> is confined to about a dozen fragments,<sup>5</sup> totalling some twenty lines in all, with the addition of some further passages in Donatus' commentary where reference is made to Menander, but without quoting any Greek.<sup>6</sup> Of these passages three are of special importance. Donatus on

<sup>1</sup> *L'École des Maris* (1661).

<sup>2</sup> *The Squire of Alsatia* (1688); see the passages quoted from it in Duckworth, *The Nature of Roman Comedy* 428-9.

<sup>3</sup> *grauatur* in this sense has a middle, not a passive, force (so too *Ad.* 942 *ne grauare*); cf. W. G. Arnott, *Greece & Rome* 10 (1963) 141 n. 2.

<sup>4</sup> 'Ἀδελφοί β' ('Second Adelphoi'), to distinguish it from 'Ἀδελφοί α', which (as the *didascalía* to the play states) was the original on which Plautus based his *Stichus*. The Greek fragments are generally quoted without the distinguishing α' or β', but can in most cases be assigned with some certainty to one play rather than the other; cf. Koerte-Thierfelder II 14-19.

<sup>5</sup> See notes in this edition on lines 43-4, 199-200, 296, 353, 605, 643, 804, 866, 881; for K-Th fr. 7 see Rieth p. 157.

<sup>6</sup> See notes on lines 81, 275, 351, 938.

*Ad.* 43-4 (= *Men.* fr. 3) confirms that Micio<sup>1</sup> professed satisfaction (presumably in a monologue) at being a bachelor; fr. 11 (= *Ad.* 866) guarantees that in Menander too Demea delivered a 'change of heart' monologue; lastly, Don. on *Ad.* 938 (quoted in the previous paragraph) establishes that in Menander's play Micio offers no opposition when it is proposed that he should marry the elderly widow, Sostrata.

But the limited direct evidence about Menander's play can be supplemented by the knowledge we gain about Menander from his other plays<sup>2</sup> and from testimony about him. All Menander's plays are pervaded by an attitude of respect for moderation and good sense.<sup>3</sup> At first reading this might seem to be no more than an expression of the common Greek ideal of μηδὲν ἄγαν ('nothing to excess'). But there is another, more specific reason for the prominence given to this attitude in Menander. According to Diogenes Laertius, Menander was a pupil of Theophrastus, who succeeded Aristotle as head of the Peripatetic school of philosophy, and particularly developed its teaching in the field of ethics. The application of the Aristotelian theory of the golden mean to the analysis of character – an interest which Theophrastus continued in his brief (extant) work, the *Characters* – directly influenced Menander's thinking.<sup>4</sup> The comic figure is,

<sup>1</sup> Since the names that Menander gave to his characters are not known for certain (Terence's Micio may have been called Lamprias in Menander's play; see K-Th fr. 8), it is convenient to use Terence's names. This carries no implication that the same names were used by Menander; indeed we know that this was not the case in the Εὐνοῦχος (cf. Persius 5.161ff.).

<sup>2</sup> This knowledge has increased substantially during the last fifteen years, beginning with the publication in 1959 of the *Dyskolos*, the first (and still the only) play to be recovered in its entirety; for discoveries between 1959 and 1969 see W. G. Arnott, 'Menander: Discoveries since the *Dyskolos*' (*Arethusa* 3 (1970) 49-70).

<sup>3</sup> Extensive illustration is unnecessary. It is apparent equally in the generous nobility of Pamphile, the young wife of Charisios, in the *Epileptontes*, in Demeas' gentle rebuke of his adopted son (*Samia* 695f.), and in Pataikos' commendation of Glykera's willingness to be reconciled with Polonon (*Perikeiromene* 1006f.). But it appears too in Knemon's recantation in the *Dyskolos*, and is implicit in the *Aspis* in the 'come-uppance' that is engineered for the grasping Smikrines.

<sup>4</sup> See Webster, *Studies in Menander* 195-219 ('Menander and Philosophy', esp. sections II Fortune and the Gods, III Sophrosyne, IV Character and Equity, V Education); K. Gaiser, *Nachwort* to O. Rieth, *Die Kunst Menanders* 145-54, and *Antike und Abendland* 13 (1967) 8-40.

above all, one who deviates excessively in one direction or the other from the mean of right conduct. From c. 6 of Bk. 3 to the end of Bk. 4 of the *Nicomachean Ethics*<sup>1</sup> Aristotle discusses a series of 'moral virtues' and their corresponding vices, in each case a vice of excess and a vice of defect (see 2.8.1). A number of these virtues and vices are of particular relevance to the comedies of Menander. Man is a social animal, and there is a general virtue concerned with social intercourse, to which the name φιλία ('friendliness') is applicable.<sup>2</sup> The man who carries friendliness too far is called 'obsequious' (ἄρεσκος) or, if he has an ulterior motive, 'flatterer' (κόλαξ): or, if he is deficient in friendliness, he is 'surlly' (δύσκολος) and 'quarrelsome' (δύσπερις) (4.6.9). It is noteworthy that the names for a man who is guilty of the vice of excess or the vice of deficiency corresponding to φιλία are, respectively, κόλαξ and δύσκολος, for these are the titles of two of Menander's plays.<sup>3</sup> Two other virtues (with their vices) are of still more direct relevance to the *Adelphoe*. Liberality (ἐλευθεριότης)<sup>4</sup> is defined as 'observing the due mean in money matters'.<sup>5</sup> The corresponding vice of deficiency is illiberality or meanness, that of excess is prodigality or profligacy. With regard to anger too it is possible for a man to show excess or deficiency or the true mean. Though Aristotle finds it difficult to put a name to these qualities,<sup>6</sup> there is no doubt of their existence: in English it is only for the quality of excess that a precise word is available – 'irascibility' – though 'lack of spirit', or, perhaps, 'spinelessness' might do to describe its opposite vice.

<sup>1</sup> The virtues, with their corresponding vices, have already been more briefly enumerated in 2.7.

<sup>2</sup> At 4.6.4 Aristotle says: 'It has not been given a precise name, but it most resembles friendliness' (φιλία). In 2.7.13 the mean is described as φιλία, without qualification.

<sup>3</sup> The *Kolax* is the play from which Terence drew the characters of *miles gloriosus* and *parasitus* to insert into his *Eunuchus* (cf. *Eun.* 30f.): for the *Dyskolos* (editio princeps V. Martin (1959)) see above, p. 20 n. 2.

<sup>4</sup> Ἐλευθεριότης, the conduct to be expected of one who is ἐλευθερίος, has both a more general and a more restricted meaning; in the latter case it relates to the way in which one uses money, and this is the sense in which Aristotle defines it in *E.N.* 4.1.1. For the connotation of *liberalitas* (*liberalis* etc.) in Terence see note on line 449 (*inliberale*). In English the adjective 'liberal' has both meanings, but 'liberality' now applies primarily to generosity in money matters.

<sup>5</sup> χρήματα is rather all forms of material wealth.

<sup>6</sup> For the mean he suggests πραότης, for the excess ὀργιλότης.

In the *Adelphoe* it is clear that surliness, quarrelsomeness, irascibility, and illiberality are qualities displayed by Demea until his change-of-heart monologue. In the succeeding scenes he switches to the opposite vices of excessive affability and prodigality, until the last dozen lines of the play, when he explains to Micio that his switch to the opposite extreme has been a deliberate charade designed to show his brother that he too had failed to hit the true mean. There can be little doubt that this is the impression that Terence leaves (and, presumably, intended to leave) with his audience; at the end of the play Demea has the upper hand, and Micio can do no more than acquiesce in whatever his brother proposes. But did Menander too end his play with the triumph of Demea and the discomfiture of Micio, or have we here a striking example of Terentian alteration and innovation? It is generally agreed<sup>1</sup> that, if Menander's Micio came off 'second best' at the end of the play, there are likely to be indications in the first four acts that Micio's conduct is open to criticism as representing a deviation from the Aristotelian mean. Is this the case? Are we to regard Micio as friendly, or as obsequious? As gentle (πρᾶτος L. *lenis*), or lacking in spirit? As liberal, or as profligate? These questions do not admit of an easy answer, and scholars are divided in their opinions about them.<sup>2</sup>

<sup>1</sup> It is theoretically possible that after portraying Micio as a paragon in the first four acts Menander in the final scenes jettisoned all attempt to maintain consistency in Micio's character, turning him into a laughing stock simply to provide a comic ending to the play. Though such a view was maintained by Wilamowitz (*Das Schiedsgericht* 137), so blatant a violation of consistency of character is most improbable in Menander; the knockabout ending of the *Dyskolos* poses problems, but offers no real parallel to the disruption that the above interpretation would entail.

<sup>2</sup> For about a hundred years (from the time of Spengel's edition of Terence in 1879) most scholars have accepted (in many cases, with misgivings) that Menander's Micio suffered a defeat at the end of the play. The question has been given new urgency by O. Rieth's *Die Kunst Menanders in den 'Adelphen' des Terenz*. Rieth's important book was published posthumously in 1964 with a postscript by K. Gaiser, who reaffirms the essential position of Rieth in 'Zur Eigenart der römischen Komödie' (in *Aufstieg und Niedergang* 12 (1972)). Much of what follows does little more than reproduce, in condensed form, points made by Rieth. More recent discussions of the problem include articles by W. R. Johnson, *California Studies in Classical Antiquity* 1 (1968) 171-86; H. Tränkle, *Museum Helveticum* 29 (1972) 241-55; H. Lloyd-Jones, *C.Q.* n.s. 23 (1973) 279-84; J. N. Grant, *A.J.Ph.* 96 (1975) 42-60.

But it is one of the features that give the *Adelphoe* its continuing interest that each new reader (or spectator) can and must make up his own mind on these issues. To do so requires a detailed study of Terence's play and it is in the commentary that such an investigation is best conducted. But attention may be drawn here to some of the general considerations that are likely to influence a decision.

The opening scene, in typical Menandrian fashion, does at least three things at once. It introduces us to Micio as an individualised personality,<sup>1</sup> it begins the exposition of the plot, and it allows Micio to discourse on the different theories he and his brother have on the way to bring up their respective sons. One sentence is particularly revealing. In lines 65-7 Micio argues that a father's authority will be more effective if it is based on *amicitia* than if it is founded on *uis*. It is possible that *amicitia*<sup>2</sup> here corresponds to the Greek *φιλία*, which (as we have seen) is an Aristotelian virtue. But this does not necessarily mean that Menander (or Terence) intends us to approve of Micio, for 'the devil can cite Scripture', and Micio may be using good philosophical doctrine as a cloak for his own laziness. The following scene (I ii) between the two brothers gives us a first sample of Demea's irascibility. Unable to pacify him, Micio finally gets him to agree that each shall look after his own son, and not interfere with the way the other brings up *his* son. Demea departs for the forum, and Micio, left alone, reveals to the audience in a monologue that he is indeed concerned about the new report of Aeschinus' disorderly conduct; he too leaves for the forum, anxious to have a word with his son. It is important to note that at this point in Terence's play the audience does not yet know that Aeschinus' abduction of the 'music-girl' was undertaken on his brother's behalf; as a result it is likely to take a less favourable view of the success of Micio's educational principles than it would have done if it had known the true motive<sup>3</sup> for Aeschinus' violent action. In Menander's play, on the other hand, it is generally

<sup>1</sup> It is a commonplace to speak of stock characters in Greco-Roman comedy. But it is also true that Menander often takes a typical character and infuses into it traits that give it an individual personality.

<sup>2</sup> *Amicitia* is a word with many peculiarly Roman overtones: here, however, when it refers to the relationship between father and son, its Roman connotations are not involved.

<sup>3</sup> The truth emerges, quite incidentally, at line 253 (see Commentary ad loc.).



agreed that the audience was put in possession of this vital information not later than the end of the first act.<sup>1</sup>

The succeeding scenes (II i–iv), which introduce us to Aeschinus, Ctesipho, Syrus, and the *leno* from whom Aeschinus has abducted Ctesipho's *amica*, also pose problems, for they include the scene or scenes which Terence inserted in Menander's play from the *Synapothnescontes* of Diphilus. How far the introduction of an element of 'thug comedy' disturbs the ethos of Menander's play it is difficult to say, for it is likely that in Menander too the *leno* had cause to complain with equal vigour of his rough handling by Aeschinus – even though that rough handling did not, in Menander, take place on the stage.

After two scenes (III i–ii) in which we learn of Aeschinus' own involvement with 'the girl next door' the next section of the play (to IV ii) belongs to Demea, who is on the stage for 200 of the next 230 lines. He is twice completely hoodwinked by Syrus, who feigns admiration for the success which has attended Demea's system of bringing up his son. It is by no means certain, though it is possible, that these scenes are intended to convey the poet's condemnation of Demea's system of education; the outwitting of the father of the young man in love is a basic ingredient of many plays of the genre, and does not in itself imply disapproval of the values that the father seeks to uphold. It is more revealing to compare III iv, in which Demea meets with Hegio, and IV iii, in which Hegio meets Micio. Only a careful scrutiny<sup>2</sup> of both scenes can show whether there is validity in Rieth's argument that the comparison shows greatly to Demea's disadvantage. At line 586 Demea is sent off on his second, and longer, wild goose chase. During his absence Micio and Aeschinus meet, and harmony is restored between them, after Micio has good-humouredly got a little of his own back on Aeschinus for his earlier deception of his father. At the end of the meeting Aeschinus, left alone on the stage, delivers a short panegyric (707–12) on Micio's generosity, and proclaims his intention never again to do anything that will incur his disapproval.

<sup>1</sup> It seems probable that it was conveyed by a Divine Prologue, which appeared after Micio's departure at 154. The appearance of the goddess Τύχη at *Aspis* 97 shows how the deferred Divine Prologue can illuminate the preceding scene as well as what follows.

<sup>2</sup> For details see the Commentary.

Rieth takes this declaration at its face value, and accordingly believes that it is impossible that in the last scenes of Menander's play Aeschinus should aid and abet Demea in getting Micio to agree to do things that are contrary to his better judgement. Another interpretation is possible: Aeschinus' present good intentions towards Micio are simply forgotten when Demea offers him a course of action that is more to his liking.

When Demea, having been misdirected by Syrus, returns from his vain attempt to find his brother, there follow in quick succession (IV vii, V iii) two meetings between the two brothers. In the first Demea finds that Micio, far from being perturbed by Aeschinus' seduction of Pamphila, has agreed to their marriage. Since Demea still believes that the music-girl is Aeschinus' *amica*, he concludes that Micio must be out of his mind. Nevertheless, he abides by the agreement made by Micio and him in I ii that each father should look after his own son, and when Micio urges him to put on a cheerful face for Aeschinus' wedding, he utters no word of objection. When, after a brief interval, the brothers meet again, the storm has already broken: Demea has discovered his son, Ctesipho, with the music-girl inside Micio's house. To Demea's accusation that Micio has broken the compact between them that each should look after his own son only, Micio can offer no effective answer. His excuse, that it is right for friends to share and share alike,<sup>1</sup> is feeble. Yet on a higher and more general plane Micio puts a good case. In deciding what is the best way to bring up a boy, Micio argues, account must be taken of his nature. A boy who has a generous nature (*liberum ingenium atque animum* (828-9)) can be allowed considerable freedom in his conduct. Aeschinus and Ctesipho, he is sure, have that basic character, and their actions should be judged accordingly. The fact that the argument is aristocratic, not egalitarian, does nothing to discredit the assumption that the view may derive from Menander, for the restrictive nature of Athenian citizenship in Menander's age tended to an elitist view of society. On the other hand, Micio's ability to expound

<sup>1</sup> *Ad. 804 communia esse amicorum inter se omnia* = Men. fr. 10 κοινὰ <γὰρ> τὰ τῶν φίλων; cf. Aristotle *E.N.* 8.9.1 'The proverb says "Friends share and share alike", and this is true, since sharing is the essence of friendship. Brothers have all things in common. . . ' It is a nice touch that Micio, being at a loss for an argument, should fall back on a proverb.

wholesome philosophical doctrine is not proof that he had practised what he preaches. His insistence that Demea need not worry over the expense incurred by the peccadilloes of their sons is meant to allay what he believes to be Demea's chief anxiety, but it may possibly also reveal an inability to realise that Demea's concern is not only – or indeed primarily – financial. It is dramatically fitting that his rebuke of Demea, 'Old age makes men too keen on money', is turned against him by Demea in the penultimate scene of the play (833 4 ~ 953 4).<sup>1</sup>

Demea's monologue in V iv (855–81) marks a crucial turning point in more ways than one, for not only does he resolve to alter his ways, spending instead of saving, and saying 'yes' to everyone: with his change of heart the roles that he and Micio play are dramatically altered. Hitherto Demea has, time after time, been the victim of his own misunderstanding or other people's deception – Syrus rightly says of him (548), *primum ait se scire: is solus nescit omnia* – whereas Micio, even if he does not control events, is quick to adjust to them, making the best of whatever fortune brings (cf. 739–41). But from V iv to the end of the play Demea, who is on the stage throughout, dictates events, and does so almost entirely<sup>2</sup> at the expense of Micio, whose whole function henceforth seems to be to implement Demea's orders. Such at least is his role in Terence's play. Rieth argues that in Menander Micio could not have been humiliated in this way. There are, he believes, two specific arguments that support this general thesis:

(1) There is a direct conflict between Demea's attitude in his monologue (V iv) and the explanation he gives for his actions at the very end of the play (986f.). In his monologue there is not the slightest hint that his change of heart is anything but a genuine resolve. But in 986f. he tells Micio that it was a pretence, adopted to teach his brother a lesson. Since it is alien to the convention of Greco-Roman drama<sup>3</sup> that a character should deliver a monologue that deliberately deceives the audience about his motives, and since the essence of V iv seems to be guaranteed for Menander by fr. 11 (quoted in 866n.), it

<sup>1</sup> For the interpretation of this scene see Commentary ad loc.

<sup>2</sup> At one point only (977 q.v.) does Demea offer to provide the money needed to implement his generosity.

<sup>3</sup> See F. Leo, 'Der Monolog im Drama', *A.G.G.* N.F. 10.5 (1908) and W. Schadewaldt, *Monolog und Selbstgespräch* (1926).



should follow that the explanation given in *Ad.* 986f. comes, not from Menander, but from Terence.

(2) Donatus' comment on *Ad.* 938 (see p. 19 above) entitles us to look for Terentian addition in this part at least of V viii. Rieth's suggestion that 934 (better 933b)–46 comes from Terence may be near the truth, for it would eliminate precisely those lines where Micio offers strenuous opposition to the suggestion that he should marry. There is, it should be added, no evidence that any other passage in the final scene is not in essence derived from Menander.<sup>1</sup>

If (as Rieth argues) 934–46 and 984ff. are Terentian additions, and it is accepted that the final scene of Menander's play is fairly represented by *Ad.* 924–33 + 947–83, the sequence of events in Menander would be:

(i) Demea (abetted by Aeschinus?) proposes that Micio should marry Sostrata; Micio accepts without demur.

(ii) Demea (abetted by Aeschinus?) proposes that Micio should grant Hegio the lease of a plot of land, rent-free. Since 953–4 picks up 833–4, it is highly probable that in Menander too Demea quoted Micio's own proverb against him, and did so because Micio was showing some reluctance to accept Demea's suggestion.

(iii) Demea proposes that Syrus should be set free 'for services rendered'. By now the situation is moving into the realm of the absurd, for though Syrus' services are enumerated as giving instruction in wine, women, and extravagant living (964–8), Micio after only a brief hesitation agrees to do as Demea suggests.

(iv) It is now Syrus' turn to ask for a favour – that his 'wife',<sup>2</sup> Phrygia, also should be set free: her service was to have acted as wet-nurse to Micio's grandson! As Micio questions whether this merits the proposed reward, Demea for the only time offers to put his hand in his own pocket to meet the cost.

(v) Lastly, Demea proposes that Syrus should receive a small loan. Very reluctantly, under pressure from Demea and Aeschinus, Micio promises to think about it later.<sup>3</sup>

<sup>1</sup> Rieth ascribes 979–82 to Terence solely on the ground that the elimination of these lines leaves a more favourable impression of Micio's character; the danger of using such subjective criteria is obvious.

<sup>2</sup> Strictly speaking, *contubernalis*, 'concubine'.

<sup>3</sup> See above, n. 1 for Rieth's proposed excision of these lines (979–82).

There can be no good reason to deny any of the above five incidents to the Menandrian original.<sup>1</sup> On that assumption the Menandrian Micio was compelled to consent to a series of requests that become progressively<sup>2</sup> more outrageous, and even if he yielded with a better grace than his Terentian counterpart, it is clear that in Menander's last act, as in Terence's, Micio fails to sustain the ideal of the Aristotelian mean. If this is the case, a final speech by Demea, explaining to his brother the error of his ways, would be by no means incompatible with what has gone before. On the other hand, there is nothing to prove that Menander's Demea did deliver such a speech. It is conceivable that the play ended rapidly after 982 with Micio saying, 'I'll think about that later: but now let us go inside to celebrate Aeschinus' wedding.' An ending on these lines would save Micio from total humiliation, and it would be in keeping with Menander's general pattern, that at the play's end a willing concord should be re-established within the family.<sup>3</sup> But there is not one whit of evidence that this is how Menander's play ended, and it should be pointed out that much of what Demea says in his final speech in Terence is sound Aristotelian doctrine.<sup>4</sup> Thus, just as Micio at the beginning of the

<sup>1</sup> I find implausible the argument of K. Büchner (*Das Theater des Terenz*, esp. 419ff.) that almost everything after 862 is Terentian.

<sup>2</sup> At least up to the fourth request; the fifth suggestion is less ludicrous than the third and fourth (see 977n.).

<sup>3</sup> For the force to be given to Micio's last remark in Terence's play (*istuc recte* 997) see Commentary ad loc.

<sup>4</sup> Nevertheless a note of caution should be sounded. Though nothing excludes the possibility that Menander's play ended with Demea delivering a homily to a discomfited Micio, the difficulty remains that the reason given by Terence's Demea in 986 for his 'change of heart' conflicts with the attitude he displays in his monologue in V iv (855ff.). This difficulty cannot be lightly dismissed (see p. 26 and n. 3), and my colleague Professor W. G. Arnott inclines to accept that the discrepancy establishes 986ff. as Terentian addition. If this view is correct, it has important consequences for our assessment of Terence's treatment of his Greek original. Since the values that Demea stands for in the play are more Roman than those that Micio advocates, it would be understandable if Terence felt that his Roman audience would welcome an ending that emphasised Demea's ascendancy over Micio: but it is notable that the arguments he uses are based on good Peripatetic doctrine. According to this interpretation we should then have a striking example of that amalgamation of Greek and Roman ideas which the Scipionic Circle sought to promote. In the present edition I have argued for another interpretation; see especially notes on 911, 915 and 992.

play had criticised Demea for straying from the mean (*praefer aequomque et bonum* (64)) in the direction of *duritas*, so now in 987–8 Demea accuses his brother of deviating *ex aequo et bono* in the direction of *assentari, indulgere, largiri*.<sup>1</sup> In place of this excessive permissiveness Demea offers an alternative policy: he is prepared both to criticise and assist, as the occasion seems to demand. Aeschinus, who at 707–11 had been prepared to do all he could to show himself worthy of Micio's trust and generosity, immediately accepts Demea's offer. Since, however, the policy that Demea now offers is neither that of extreme severity nor extreme indulgence, the play, as it stands in Terence, ends on a note of moderation, which, as was observed earlier (p. 20) is both typically Menandrian and typically Peripatetic: so we are left with the impression that the desirable mean has hitherto not been achieved by either Demea or Micio.

Understanding of the Peripatetic ethical doctrines which influenced Menander's thinking can aid the interpretation of the *Adelphoe*, but it must be remembered that a play is not a philosophical treatise. Seneca's Stoicism, Racine's Jansenism, Brecht's Marxism are all relevant to the understanding of their plays, but any 'lesson' they may convey is incidental to their main aim, which is to be dramatically effective. Comedy, including that of Menander and Terence, is an artefact designed to throw light on the human condition, especially by making fun of human foibles and shortcomings. It is intrinsically improbable that that aim will be attained by introducing a character who personifies the author's own ideal of human excellence; indeed, when a character claims to have discovered the quintessence of human perfection, it is likely that he is riding for a fall. Such, probably, is the case with Micio in the *Adelphoe*. That his fine principles come unstuck is no condemnation of the principles themselves: it is the nature of human beings never fully to realise their ideals, and much of the humour of comedy comes from seeing the gulf that exists between what men profess and what they achieve.

<sup>1</sup> See also *obsequendo* (990); for details see Commentary.

## 3. METRE AND SCANSION

The metres of Roman comedy, like those of Greek verse and classical Latin verse, are quantitative, not accentual; that is, the pattern of the verse depends on the interrelationship of 'long' and 'short'<sup>1</sup> syllables, not of stressed and unstressed syllables. In Menander by far the most common metre is the iambic trimeter, which accounts for over 75 % of his lines. Next, *longo sed proximus intervallo*, comes the trochaic tetrameter catalectic. By contrast the most striking feature of Plautus is his polymetry, exemplified above all in the great *cantica*. Terence's practice falls between the two. Iambic senarii (the Latin adaptation of the Greek iambic trimeter) account for over half of all his lines, while trochaic septenarii (Latin adaptation of Greek trochaic tetrameter catalectic) supply nearly 25 %. *Cantica* are almost entirely absent, though a short one occurs in *Adelphoe* 610ff. (q.v.): in their place Terence uses 'a rapid interchange in consecutive lines of the longer iambic and trochaic metres (*mutatis modis canticum*)'.<sup>2</sup> He also writes consecutive sections of longer iambic and trochaic metres, and has a particular liking for the iambic octonarius, of which there are almost 200 lines in the *Adelphoe*. Since all lines except the senarius were accompanied by the *tibia*, and since the language and tone of such lines differ perceptibly from those of senarii,<sup>3</sup> a play of Terence must have had an overall effect significantly different from the more conversational idiom of Menander. It was with good reason that the *didascalia* of each of Terence's plays included the name of the composer of its music. Though Caesar praised Terence as *puri sermonis amator*, a verdict which his elegant Latinity well deserves, the manner in which Terence alternates spoken and accompanied verse<sup>4</sup> differen-

<sup>1</sup> The terms 'long' and 'short' are traditionally applied both to vowel length and syllabic quantity. W. S. Allen, *Vox Latina* 89-92 (see also *Accent and Rhythm* 53ff.) restricts 'long' and 'short' to describing vowel length, and suggests the terms 'heavy' and 'light' to describe syllabic quantity.

<sup>2</sup> W. A. Laidlaw, *The Prosody of Terence* 1.

<sup>3</sup> The difference in tone, language etc. between senarii and longer lines is investigated by H. Haffter, *Untersuchungen zur altlateinischen Dichtersprache*, esp. ch. 6; see also L. R. Palmer, *The Latin Language* ch. 4.

<sup>4</sup> Each play begins with a hundred or more lines of senarii, and then switches to longer lines, including at least one passage of *mutatis modis canticum*. Each play ends with trochaic septenarii - never senarii.

tiates it markedly from Menandrean comedy, and is designed rather for the tastes of a contemporary Roman audience.

In the *Adelphoe* three metres account for all but a handful of lines. These metres are:

### 1. *Iambic senarius*

The iambic senarius consists of six iambic feet (◡ —). In all feet except the sixth, which must be an iambus or pyrrhic (◡ ◡),<sup>1</sup> any of the following may be substituted for an iambus: tribrach (◡ ◡ ◡), spondee (— —), anapaest (◡ ◡ —), dactyl (— ◡ ◡), or proceleusmatic (◡ ◡ ◡ ◡). A caesura<sup>2</sup> regularly occurs before the ictus<sup>3</sup> of the third foot or (less often) before the ictus of the fourth foot.

### 2. *Trochaic septenarius*

This metre consists of seven trochaic feet (— ◡) plus one syllable (which may be long or short). The seventh foot, which is the last complete foot of the line, must be a trochee or its exact metrical equivalent, a tribrach. In the first six feet any of the following may be substituted: tribrach, spondee, anapaest, dactyl. The proceleusmatic seems not to be admitted by Terence in his trochaic lines. There is normally diaeresis<sup>4</sup> at the end of the fourth foot;<sup>5</sup> sometimes diaeresis occurs at the end of the fifth foot, sometimes (on average about once in thirteen lines) it is missing altogether. In this metre metrical ictus and word-accent<sup>6</sup> coincide to a considerable degree, and this seems to lend speed to the line. Accordingly there is some truth in W. M.

<sup>1</sup> At the end of the line, and sometimes in the middle of longer lines, the verse pattern admits either a long or a short syllable.

<sup>2</sup> A break between words within a foot.

<sup>3</sup> Ictus is the 'beat' of the verse, but it is disputed whether, when the verse was spoken aloud, the ictus was audible as some form of stress, or whether it was merely notional. The latter view currently commands most support, but for arguments against cf. W. S. Allen, *Vox Latina* 89ff. and *Accent and Rhythm* 341ff.

<sup>4</sup> Diaeresis is a break between words at the end of a foot: contrast caesura (see above, n. 2).

<sup>5</sup> When this occurs, the fourth foot may not be a dactyl.

<sup>6</sup> The metrical ictus falls on the first syllable of trochaic feet; in iambic lines it falls on the long syllable of the iambus (or, if that syllable is resolved into two short syllables, on the first of those two syllables, e.g. ◡ ◡ ◡). The Latin word-accent falls on the first syllable of monosyllables and disyllables;

Lindsay's assertion that trochaic septenarii are 'the vehicle for excited talk, as the Senarii for quiet talk'.<sup>1</sup>

### 3. *Iambic octonarius*

This metre, consisting of eight iambic feet, has two patterns. In one there is diaeresis at the end of the fourth foot, and in that case the fourth foot must be an iambus or a pyrrhic. In the second pattern, which is the type more favoured by Terence, there is no diaeresis after the fourth foot, and the iambus (or pyrrhic) is obligatory only in the eighth foot.

### PROSODY

The prosody of the verse of Plautus and Terence is substantially the same as that of classical Latin verse. Briefly stated, a syllable is 'long' or 'heavy' *either* if it contains a long vowel or diphthong *or* if its vowel, though short, is followed by two consonants, not necessarily in the same word. In Plautus and Terence this general rule is modified as follows:

(a) the final syllable of a word ending in a short vowel + 's' may remain short ('light'), even if the next word begins with a consonant, e.g. *usus sit* at the end of 429 must scan as *usū' sit*.

(b) a mute consonant followed by 'l' or 'r' never makes a syllable with a short vowel long ('heavy'), i.e. always *āgrum*, *pātre*m, never *āgrum*, *pātre*m.

Plautus and Terence also make more use than does classical verse of

(c) synizesis, e.g. *hūiūs*, *meōs* etc. and

(d) hiatus. There are two types of hiatus: (i) Full hiatus, in which a final vowel retains its full value before a word beginning with a vowel or 'h'. This type may occur at the diaeresis of longer lines (e.g. 947 *Hegiō est*), at a sense pause (e.g. 232 *omittō - actum*), or at change of speaker (e.g. 604 *dixitī :: immo*). None of these types of hiatus is common, and instances are marked in the text by a vertical line. (ii) 'Prosodic' hiatus, where a final<sup>2</sup> long vowel or syllable ending in -m is reduced on words of more than two syllables it falls on the penultimate syllable, if that syllable is long, or on the antepenultimate, if the penultimate syllable is short, e.g. *pōpūlus Romānus*.

<sup>1</sup> See also above, p. 30 n. 3.

<sup>2</sup> In almost all cases the word is in fact a monosyllable; for exceptions see Laidlaw 92.



to the quantity of a short syllable before a succeeding vowel or 'h'. This type of hiatus is very common after an interjection (e.g. 304 *ō hominem inpiū!*) or an emphatic monosyllable (e.g. 514 *sī est*).

In two other respects the scansion of Plautus and Terence differs notably from that of classical Latin verse:

(e) by the law of *brevis breuians* a long syllable that is preceded by a short syllable and is immediately preceded or succeeded by a metrical ictus or word-accent may itself be shortened. In most cases the *brevis breuians* (the 'short' syllable that precedes the affected long syllable) is either a monosyllable (or elided disyllable) or is the first syllable of an iambic word; so in 15 and 17 the monosyllable *quod* shortens the first syllable of the next word (*īsti, illi*) while in 116 the first syllable of *illi* is shortened after the elided disyllable *ēg(o)*; 154 has two examples of iambic words with shortened second syllables, viz *uolō, apūd*. Very rarely *brevis breuians* operates within a word of more than two syllables (see note on *clamitāns* in line 60).

(f) A small miscellaneous group of words shows unusual scansion: *nempe* always scans as *nemp'*, *ille* sometimes (mostly at the beginning of a senarius) as *ill'*, *unde* occasionally as *und'*; *eccum* mostly, *immo* sometimes, shorten the first syllable, and *quidem* when enclitic on a preceding monosyllable may shorten that syllable, so *sīquidem*,<sup>1</sup> but *sī quidem*.

#### HINTS ON READING

Since the primary purpose of learning to scan Terence is to make it possible to read his lines aloud, it is worth noting some steps that will facilitate this process. The remarks refer to the reading of senarii, which account for nearly 60% of all lines in the *Adelphoe*, but they may be extended, *mutatis mutandis*, to other iambic and trochaic metres.

Though the basis of Terentian metre is quantitative, the poet is not indifferent to the normal word-accent. Indeed in all words of two or more syllables (other than pyrrhic and iambic words) there is a general tendency for word-accent and metrical ictus to coincide. There are two main exceptions to this general tendency:

(a) If the first word occupies exactly the first foot of the senarius,

<sup>1</sup> *Sīquidem* is also found occasionally in later authors, for instance Ovid, e.g. *Amores* 3.7.17.

clash of ictus and accent is inevitable. Only words of the type  $\cup -$  or  $\cup \cup -$  or  $- -$  are involved, since Terence does not allow a tribrach word-foot at any point in iambic lines, while dactyl word-feet occur only in the first foot (perhaps six examples in the whole of Terence, none of them in the *Adelphoe*).

(b) If the final word of the line occupies exactly the last foot (i.e. is a disyllable), conflict of ictus and accent must occur in that foot and also in the fifth foot,<sup>1</sup> unless the penultimate word of the line is either a monosyllable or a pyrrhic disyllable.

Two further observations should be borne in mind.

(c) When the final syllable of a word of more than two syllables with a long penultimate and antepenultimate is elided, the metrical ictus frequently (but not always) falls on the antepenultimate, and it is possible, as Bentley first suggested, that in such cases the word-accent also moves to the third to last syllable.<sup>2</sup>

(d) In the time of Plautus and Terence it is probable that words of the type  $\cup \cup \cup \cup$  (e.g. *facilius*) were accented on the first syllable. If this is the case, there is coincidence, not conflict, of ictus and accent in cases such as *Ad.* 31 *prôpitiî*.

It should now be possible to begin reading senarii aloud. The eye must be accustomed to note elision<sup>3</sup> as one reads a line – hiatus, though commoner in Terence than in classical Latin verse, is still not very common, and examples of full hiatus are marked in the text. Syllables shortened by *brevis breuians* are also marked in the text; it may be noted that *brevis breuians* operates most commonly in the first foot of the senarius. A quick glance at the first and last word in

<sup>1</sup> Note also that when a word-foot occupies the last foot of the senarius the fifth foot may not be an iambus, unless the penultimate word is a long monosyllable, e.g. a line may end *frâtrêm | uidêt* (94), but not *pâtrêm | uidêt*; but a fifth foot iambus is permissible in 117 (*ûnguën|tâ dê | mêt*), because the iambic word-foot *meo* is preceded by a monosyllable (*de*).

<sup>2</sup> See Laidlaw 4 n.3 and pp. 14–15. For examples see *aduors(um)* and *potar(e)* in lines 27 and 33, scanned below.

<sup>3</sup> Elision is the suppression of a final vowel or syllable ending in *-m* before a word beginning with a vowel or 'h'. In Greek the elided vowel is omitted both in writing and pronunciation: in Latin the elided vowel (or nasalised vowel) is written in full, and it is uncertain whether in pronunciation it disappeared altogether (as in Greek), or was briefly pronounced, rather as the acciaccatura in music, which is heard, but does not affect the stress or duration of the principal note. See W. S. Allen, *Accent and Rhythm* 142–50.

the line will show whether conflict of ictus and accent is to be expected at these points. Scansion of lines 26–34 will indicate the application in practice of the above-mentioned principles. The suprascript letters refer to the points (a) (b) (c) and (d) enumerated above.

Storax<sup>a</sup> | non redi | it hac | noct(e) a | cen(a) Aes | chinus  
 neque ser | uolo | rum quis | quam qu(i) ad | uors(um)<sup>c</sup> i | erant.  
 profec | t(o) hoc ue | re di | cunt: s(i) ab | sis us | piam  
 aut ibi | si ces | ses, e | ueni | r(e) ea sati | us est  
 qu(ae) in t(e) u | xor di | cit et | qu(ae) in ani | mo co | gitat  
 ira | ta qu(am) il | la quae | paren | tes propi | ti i<sup>d</sup>.  
 uxor<sup>a</sup>, | si ces | ses, aut | t(e) ama | re co | gitat  
 aut te | t(e) ama | r(i) aut po | tar(e)<sup>c</sup> at | qu(e) anim(o) ob | sequi  
 et tibi | ben(e) es | se so | li quom | sibi sit | male<sup>b</sup>.

Coincidence of ictus and accent occurs in *redii*, *Aeschinus*, *seruolorum*, *quisquam*, *ierant*, *profecto*, *uere*, *dicunt*, *absis*, *uspiam*, *cesses*, *euenire*, *sati*, *uxor*, *dic*, *animo*, *cogitat*, *irata*, *illa*, *parentes*, *propitii* (q.v.), *cesses*, *amare*, *cogitat*, *amari*, *obsequi*, *esse*, *soli*.

The scansion of trochaic septenarii may be illustrated by lines 197–9. Of the points enumerated above (a) does not apply, since coincidence of ictus and accent must occur in the first foot, if the first word does not extend beyond the first foot, or if it is a cretic (– ∪ –). Rule (b) is applicable to the trochaic septenarius with the following modification: if the final word of the line is a disyllable,<sup>1</sup> conflict of ictus and accent must occur in the seventh foot, unless the penultimate word of the line is either a monosyllable or pyrrhic disyllable. Rules (c) and (d) apply as in the case of the senarius.

<sup>1</sup> When the last word of the trochaic septenarius is a disyllable, the sixth foot may not be a trochee, unless the penultimate word is a long monosyllable. For a corresponding restriction at the end of the iambic senarius see above, p. 34 n. 1.

minime | miror | qu(i) insa | nir(e) oc | cipiunt | ex in | iuri | a.  
 domo<sup>1</sup> m(e) e | ripuit, | uerbe | raut; | m(e) inui | t(o)<sup>c</sup> abdu | xit<sup>b</sup>  
 me | am<sup>b</sup>,  
 homini | misero | plus quin | gentos | colaphos | infre | git<sup>b</sup> mi | hi<sup>b</sup>.

Coincidences of ictus and accent are too numerous to need itemising.<sup>2</sup>

Lines 216–19 illustrate the scansion of iambic octonarii. Since they have no diaeresis at the end of the fourth foot, there is no obligation for that foot to be an iambus. Coincidence of ictus and accent follows the same pattern as in the senarius.

pecu | ni(am) in | loco | neglege | re ma | xum(um) in | terdumst<sup>b</sup> |  
 lucr(um). hui<sup>b</sup>  
 metuis | ti si | nunc de | tuo iu | re con | cessis | ses paul | lul(um)  
 atque(e)<sup>3</sup>  
 adules | cent(i)<sup>c</sup> es | ses mo | rigera | tus, homi | n(um) homo | stultis- |  
 sime  
 ne non | tib(i) is | tuc fe | nera | ret :: ego | spem preti | o non | emo<sup>b</sup>.

Only the metres already illustrated occur frequently in the *Adelphoe*. The iambic septenarius is used only in lines 707–11. It consists of seven feet plus one syllable. There is generally diaeresis at the end of the fourth foot, and in such cases the fourth foot must be an iambus or a pyrrhic. Even when there is no diaeresis at this point, the foot tends to be an iambus, and it is in the fourth foot rather than the seventh

<sup>1</sup> The second syllable of *domo* is shortened by the operation of *brevis breuians*.

<sup>2</sup> Because of its high degree of coincidence of metrical ictus and word-accent the trochaic septenarius has a familiar ring to the English ear, resembling the metre of Tennyson's *Locksley Hall* ('In the Spring a young man's fancy lightly turns to thoughts of love').

<sup>3</sup> The *-que* of *atque* elides before the vowel at the beginning of the next line; hypermetric *atque* is also found at *Ad.* 375 and 465.

(where spondees are almost as common as iambs) that the line proclaims its iambic character.

Lines 155-7 give three consecutive trochaic octonarii; elsewhere in the play the metre is used only in single lines. Diaeresis at the end of the fourth foot is normal.

$\bar{ob}se|cro,$     $\bar{popu}|lares,$     $|$     $\bar{fer}te$     $|$     $\bar{miser}(o)$     $\bar{at}|qu(e)$     $\bar{inno}|cent(i)$   
 $\bar{au}|xilium,$   
 $\bar{subue}|nit(e)$     $\bar{ino}|p(i).$     $::$     $\bar{oti}|ose:$     $|$     $\bar{nunci}(am)$     $|$     $\bar{ili}|c(o)$     $\bar{hic}$   
 $\bar{con}|siste.$   
 $\bar{quid}$     $\bar{re}|spectas?$     $|$     $\bar{nil}$     $\bar{pe}|riclist:$     $|$     $\bar{numquam}$     $|$     $\bar{d}(um)$     $\bar{eg}(o)$     $\bar{ade}|r(o)$   
 $\bar{hic}$     $\bar{te}|tanget.$

## CONSPECTVS METRORVM

1-154	iambic senarii	330-54	iambic octonarii
155-7	trochaic octonarii	355-516	iambic senarii
158	trochaic dimeter catalectic	517	trochaic octonarius
		518	trochaic septenarius
159	iambic octonarius	519-22	iambic octonarii
160	trochaic octonarius	523	trochaic octonarius
161	trochaic septenarius	524	trochaic dimeter catalectic
162	trochaic octonarius		
163-4	trochaic septenarii	525	trochaic octonarius
165	trochaic octonarius	526	trochaic septenarius
166	iambic octonarius	527-40	iambic octonarii
167-9	trochaic septenarii	541-91	trochaic septenarii
170-96	iambic octonarii	592-609	iambic octonarii
197-208	trochaic septenarii	610-17	SEE APPENDIX II
209	trochaic octonarius	618	trochaic septenarius
210-27	iambic octonarii	619-24	iambic octonarii
228-53	iambic senarii	625-37	trochaic septenarii
254-87	iambic octonarii	638-78	iambic senarii
288	trochaic septenarius	679-706	trochaic septenarii
289-91	iambic octonarii	707-11	iambic septenarii
292	trochaic septenarius	712	iambic octonarius
293-4	iambic octonarii	713-854	iambic senarii
295-8	trochaic septenarii	855-81	trochaic septenarii
299-302	iambic octonarii	882-933	iambic senarii
303-4	trochaic septenarii	934-55	iambic octonarii
305-16	iambic octonarii	956-7	iambic senarii
317	iambic dimeter acatalectic	958	iambic octonarius (?) (possibly trochaic septenarius)
318-19	trochaic septenarii		
320	iambic octonarius	959-97	trochaic septenarii
321-9	trochaic septenarii		

## 4. THE TEXT

Terence was, after Virgil, the most popular Latin verse author in classical antiquity. There was no time at which he was not read,<sup>1</sup>

<sup>1</sup> 'Read' but not 'acted': Romans of the Imperial age had other forms of entertainment, including the mime, while in the Christian era the public performance of secular drama was disapproved of. However, the purity and



studied, and commented on. Indeed, along with Virgil, he is the only Latin author whose work has survived complete, or nearly so, in a manuscript written before the breakdown of the Western Empire in the sixth century. Moreover, after a dark age of two centuries when no classical texts seem to have been copied, Terence was one of the authors to engage the interest of the Carolingian Age. Not only were copies of his text made in the new Caroline minuscule script: a number of them reproduced, often with great fidelity, the illustrations which they found at the head of each scene in the manuscripts of the fifth or sixth century from which they copied their text. From then on through the Middle Ages Terence's popularity continued unabated, and over a hundred manuscripts written before the end of the thirteenth century have survived.

The extant manuscripts belong to two families. The first consists of a single manuscript (designated A in the apparatus criticus), the codex Bembinus, written in Rustic Capitals, without word division, in the fourth or fifth century A.D. It gets its name from one of its fifteenth-century owners, the father of Cardinal Bembo. It contains the whole of Terence except *Andria* 1-888, *Hecyra* 1-37, and *Adelphoe* 915-97. The second family comprises all other manuscripts; these date from the ninth century onwards, are written in minuscules, and are derived from a lost ancestor designated  $\Sigma$ .<sup>1</sup> Manuscripts of this family have the subscription 'Calliopius<sup>2</sup> recensui' or 'feliciter Calliopus bono scholastico', and the family is consequently often described as the 'Callipian' family. The  $\Sigma$  family is subdivided into two branches,  $\gamma$  and  $\delta$ . The most important formal difference between them is the order in which the plays occur.<sup>3</sup> A number of the  $\gamma$  manuscripts are illustrated; these include three (C P F) that are used comparative simplicity of Terence's Latin made him popular for use in teaching.

<sup>1</sup> Strictly speaking  $\Sigma$  (= Gk. capital 'Sigma') means 'consensus codicum praeter A', and their lost archetype should be written [ $\Sigma$ ]; but when no ambiguity arises, it is convenient to allow the symbol  $\Sigma$  to stand in either case.

<sup>2</sup> Nothing more is known about Calliopius; it is not even certain that he himself was responsible for the recension from which all  $\Sigma$  manuscripts derive.

<sup>3</sup> The order in  $\gamma$  is *Andria*, *Eunuchus*, *Hautontimorumenos*, *Adelphoe*, *Hecyra*, *Phormio*; in  $\delta$  it is *Andria*, *Adelphoe*, *Eunuchus*, *Phormio*, *Hautontimorumenos*, *Hecyra*. The order in A is different again: *An. Eun. Ht. Ph. Hec. Ad.*

in the present apparatus criticus. Neither the date of  $\Sigma$  nor the date at which its tradition split into the  $\gamma$  and  $\delta$  branches can be established with certainty, but there is evidence to suggest that  $\Sigma$  should be placed in the fourth century and the bifurcation in the fifth. The two families A and  $\Sigma$  descend from a common archetype; the fact that both families contain the *argumenta* (or *periochae*) composed by C. Sulpicius Apollinaris about the middle of the second century A.D. suggests that their common archetype is later than that date.

Because manuscripts of Terence were readily accessible both during classical antiquity and in the Middle Ages, scribes frequently incorporated in their manuscripts variant readings they found in other manuscripts. This 'cross fertilisation' is shown clearly by the way in which variant readings cross the boundaries between the  $\gamma$  and  $\delta$  branches. When the process is repeated through several generations of copying, mixed manuscripts (*codices mixti*) may arise, which cannot be assigned with certainty to one branch or the other.<sup>1</sup> The general superiority of A over  $\Sigma$  derives, not from the fact that it is over four centuries older than any other manuscript of Terence, but from the fact that it preserves a relatively pure tradition, whereas  $\Sigma$  manuscripts suffer from a good deal of trivial alteration designed to make the Latin text more readily intelligible or its grammar more normal. But though A represents a good tradition, it contains a lot of mistakes. Many of these are corrected by a scholar of the fifth or sixth century, who signs himself *Iouialis* (or *-es*);<sup>2</sup> he also introduces a number of readings from a manuscript of the  $\Sigma$  family.

The evidence of the manuscripts of Terence can be supplemented or corrected from information recorded by ancient grammarians and

<sup>1</sup> For the 'stemmatic' theory of classifying manuscripts, and for the limitations of the method when 'cross fertilisation' ('contamination', 'horizontal transmission') occurs, see L. D. Reynolds and N. G. Wilson, *Scribes and Scholars* 140-5 (1st ed), 190-4 (2nd ed.) and *OCD*<sup>2</sup> s.v. *Textual Criticism*.

<sup>2</sup> In his edition of Terence (1954) and elsewhere S. Prete contends that most of the corrections generally ascribed to Iouialis are the work of a *corrector recens*, whom he assigns to the seventh or eighth century. It is certain that more than one corrector's hand is to be distinguished in A, but the date suggested by Prete for his *corrector recens* seems improbably late. Since it is impossible to distinguish the various hands with assurance from the photographic facsimile - Prete was able to work with A itself - I have used *Iov.* (= *Iouialis*) in my apparatus criticus to signify 'a corrector of the fifth or sixth century, whether Iouialis or another'.

commentators. The most important ancient commentary on Terence is that of Aelius Donatus (*fl.* A.D. 350), which discusses questions of subject matter, language, style, and interpretation, as well as giving a few references to the Greek originals of Terence's plays. To Donatus we owe readings that are probably correct at 92, 167, 206(?), 264 etc.

The complexities surrounding the transmission of Terence's text are of little practical importance when one attempts to establish what Terence wrote. Each case has to be decided on its merits, and manuscript evidence is only one factor that has to be taken into account along with consideration of Terentian usage and dramatic appropriateness.<sup>1</sup>

There is no reliable critical edition of Terence.<sup>2</sup> For the MSS ACF I have consulted the photographic facsimiles.<sup>3</sup> In the case of Σ MSS I have not generally recorded minor discrepancies: for A, which is the sole representative of its family, I have given rather more information, since it is important to know the sort of errors its scribe is prone to.

Where no ambiguity is likely, I have omitted in the apparatus criticus both the reading accepted in the text and the authority for it. So, when the apparatus criticus gives a variant and appends Σ, it is to be inferred that the reading in the text is found in A; similarly, if the variant is recorded only for γ, the reading in the text is found in the other MSS, viz A and δ. But where any uncertainty seems possible, the apparatus criticus gives all the relevant readings.

<sup>1</sup> See, for example, the notes on 322, 323-4, 345.

<sup>2</sup> The most important critical editions are those of F. Umpfenbach (1870) and the Oxford Text by R. Kauer and W. M. Lindsay (1926; repr. with additions to the apparatus criticus by O. Skutsch, 1958). The apparatus criticus of J. Marouzeau's edition (1947-9) derives mostly from Umpfenbach; Prete's edition (see above p. 40 n. 2) is unfortunately vitiated by numerous palpable errors.

<sup>3</sup> A (*Bembinus*): *Il Codice di Terenzio Vaticano Latino 3226*, ed. S. Prete (= *Studi e Testi* 262) 1970.

C: *Codex Vaticanus latinus 3868... phototypice editus*, ed. G. Jachmann, 1929.  
F: *Codex Ambrosianus H. 75 inf. phototypice editus*, ed. E. Bethe (= *Codices Graeci et Latini photographice depicti duce Scatone de Vries*, VIII), 1903.

## SIGLA

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*A* = Bembinus (Vat. lat. 3226) saec. iv-v; desunt uu. 915-97  
*Iov.* = corrector v uel vi saeculi seu Iouiales seu nescio quis alter

*C* = Vaticanus (Vat. lat. 3868) saec. ix cum picturis

*P* = Parisinus (Par. lat. 7899) saec. ix cum picturis

*F* = Ambrosianus (Ambr. H 75 inf.) saec. x cum picturis

*E* = Riccardianus (Flor. M iv = 528) saec. xi

$\gamma$  = hi codices omnes uel plures

*D* = Victorianus (Laur. xxxviii 24) saec. x

*G* = Decurtatus (Vat. lat. 1640) saec. xi

*L* = Lipsiensis (bibl. munic. Lips. i 37) saec. x

*V* = fragmentum Vindobonense (Vind. phil. 263) saec. x; continet  
periocham, 26-158.

$\delta$  = hi codices omnes uel plures

$\Sigma$  = codicum praeter A consensus

*codd.* = codicum consensus

interdum citatur *p* (= Parisinus Par. lat. 10304 saec. x)

haec quoque compendia in apparatu critico adhibentur:

*Don.* = Donatus

*Umpf.* = Umpfenbach

*K-L* = Kauer et Lindsay

*Mar.* = Marouzeau

librorum titulos p. 248 reperies

# P. TERENTI AFRI ADELPHOE

## DIDASCALIA

INCIPIT TERENTI ADELPHOE

ACTA LVDIS FVNEBTRIBVS L. AEMELIO PAVLO

QVOS FECERE Q. FABIVS MAXVMVS P. CORNELIVS  
AFRICANVS

EGERE L. AMBIVIVS TVRPPIO L. HATILIVS

PRAENESTINVS

MODOS FECIT FLACCVS CLAVDI TIBIIS

SARRANIS TOTA

5

GRAECA MENANDRV FACTA VI M. CORNELIO CETHEGO  
L. ANICIO GALLO COS.

- 1 Incipit Terenti Adelfhos (*sic*) A: Incipit Adelfhoe Σ (-phe FE)  
2 funebribus Σ: funeralibus A L. Aemelio Paulo A: Aemilii Pauli (*post*  
African.) Σ 3 quos (modos A) fecere Q. (Lucius A) . . . Africanus AC: Q.  
Fabio Maximo P. Cornelio Africano Aemilii Pauli aedilibus curulibus quos  
fecere Σ (*praeter* C) 4 L. Hat. Praen. L. Amb. Turpio A: L. At. Praen.  
Minutius Prothymus Σ 5 tibus A Serranis A tota A: facta Σ  
6 Graeca Menandru *ante* acta ludis A: Graeca Menandri Σ facta VI *om.*  
Σ Marco Cornelio Cethego Lucio Gallo cos. A: Anicio M. Cornelio cos. Σ

## C. SVLPICI APOLLINARIS PERIOCHA

Duos cum haberet Demea adulescentulos,  
 dat Micioni fratri adoptandum Aeschinum,  
 sed Ctesiphonem retinet. hunc citharistriae  
 lepore captum sub duro ac tristi patre  
 frater celabat Aeschinus; famam rei, 5  
 amorem in sese transferebat; denique  
 fidicinam lenoni eripit. uitiauerat  
 idem Aeschinus ciuem Atticam pauperculam  
 fidemque dederat hanc sibi uxorem fore.  
 Demea iurgare, grauiter ferre; mox tamen 10  
 ut ueritas patefactast, ducit Aeschinus  
 uitiatam, potitur Ctesipho citharistriam.

### G. SVLPICI...PERIOCHA A: ARGVMENTVM Σ

4 captus A 5-6 famamque amoris in se Σ 7 eripit lenoni A:  
 lenoni eripuit Σ 8 eidem A 10 iurgare AC: iurgare et Σ (*praeter C*)  
 11 ut Σ: et A 12 *huius uersus loco habent* Σ

a se uitiatam ciuem Atticam uirginem  
 uxorem potitur Ctesipho citharistria  
 exorato suo patre duro Demea



## PERSONAE

PROLOGVS	CTESIPHO ADVLESCENS
MICIO SENEX	SOSTRATA MATRONA
DEMEA SENEX	CANTHARA ANVS
SANNIO LENO	GETA SERVOS
AESCHINVS ADVLESCENS	HEGIO SENEX
PARMENO SERVOS	DROMO PVER
BACCHIS MERETRIX	(STEPHANIO PVER)
SYRVS SERVOS	PAMPHILA VIRGO

*nullam personarum tabulam praebent codices: in CPF exstat aedícula cum figuris  
(tredecim in CP, octo in F)*

## PROLOGVS

Postquam poeta sensit scripturam suam  
 ab iniquis obseruari, et aduorsarios  
 rapere in peiorem partem quam acturi sumus,  
 indicio de se ipse erit, uos eritis iudices  
 laudin an uitio duci factum oporteat. 5  
 Synapothnescontes Diphili comoedias:  
 eam Commorientis Plautus fecit fabulam.  
 in Graeca adulescens est qui lenoni eripit  
 meretricem in prima fabula: eum Plautus locum  
 reliquit integrum, eum hic locum sumpsit sibi 10  
 in Adelphos, uerbum de uerbo expressum extulit.  
 eam nos acturi sumus nouam: pernoscite  
 furtumne factum existimetis an locum  
 reprehensum qui praeteritus neglegentias.  
 nam quod isti dicunt maleuoli, homines nobilis 15  
 hunc adiutare adsidueque una scribere,  
 quod illi maledictum uehemens esse existimant,  
 eam laudem hic ducit maximam quom illis placet  
 qui uobis uniuorsis et populo placent,  
 quorum opera in bello, in otio, in negotio 20  
 suo quisque tempore usust sine superbia.  
 dehinc ne expectetis argumentum fabulae,  
 senes qui primi uenient, ii partem aperient,  
 in agendo partem ostendent. facite aequanimitas  
 poetae ad scribendum augeat industriam. 25

4 eripit *A* (*corr. Iov.*) et uos *F*<sup>1</sup> 5 an *om. A* (*add. Iov.*) factum  $\gamma$ : it  
 factum *A*: id factum  $\delta$  10 hinc *C*<sup>1</sup> *P*<sup>1</sup> 14 neclegentias *A* 15 male-  
 dici *A* 16 hunc *Don. Vita Ter.*: eum *codd.* 18 cum *codd.*: quod *Don.*  
*Vita* 23 hi *C*<sup>1</sup>: hii *C*<sup>2</sup> *F*

# ACTVS I

MICIO

SENEX

(*Micio enters from his house; as he does so, he calls back within*)

Storax! (*to audience*) non rediit hac nocte a cena Aeschinus  
neque seruolorum quisquam qui aduorsum ierant.  
profecto hoc uere dicunt: si absis uspiam  
aut ibi si cesses, euenire ea satius est  
quae in te uxor dicit et quae in animo cogitat 30  
irata quam illa quae parentes propitii.  
uxor, si cesses, aut te amare cogitat  
aut tete amari aut potare atque animo obsequi  
et tibi bene esse soli, quom sibi sit male.  
ego quia non rediit filius quae cogito et 35  
quibus nunc sollicitor rebus! ne aut ille alserit  
aut uspiam ceciderit aut praefregerit  
aliquid. uah quemquamne hominem in animo instituere  
aut  
parare quod sit carius quam ipsest sibi!  
atque ex me hic natus non est sed ex fratre. is adeo 40  
dissimili studiosi iam inde ab adulescentia:  
ego hanc clementem uitam urbanam atque otium  
secutus sum et, quod fortunatum isti putant,  
uxorem numquam habui. ille contra haec omnia:  
ruri agere uitam; semper parce ac duriter 45  
se habere; uxorem duxit; nati filii  
duo; inde ego hunc maiorem adoptauit mihi;

26 A. ASTORAX A redit A 27 aduorsum Σ: aduersum AG  
30 dixit δ 34 om. A. ut C<sup>1</sup> 35 redit A et in initio sequentis uersus  
APF 38 aliquid (aliquit A) uah in uersu priore positum APF in animo  
instituere A: inst. in animo EF: in animum inst. CPV 39 sit sibi CE  
40-1 fratre meo | is A 45-51 om. F (in margine suppl.)

eduxi a paruolo; habui, amauī pro meo;  
 in eo me oblecto, solum id est carum mihi.  
 ille ut item contra me habeat facio sedulo; 50  
 do, praetermitto, non necesse habeo omnia  
 pro meo iure agere; postremo, alii clanculum  
 patres quae faciunt, quae fert adulescentia,  
 ea ne me celet consuefecī filium.  
 nam qui mentiri aut fallere institerit patrem aut 55  
 audebit, tanto magis audebit ceteros.  
 pudore et liberalitate liberos  
 retinere satius esse credo quam metu.  
 haec fratri mecum non conueniunt neque placent.  
 uenit ad me saepe clamitāns 'quid agis, Micio? 60  
 quor perdis adulescentem nobis? quor amat?  
 quor potat? quor tu his rebus sumptum suggeris,  
 uestitu nimio indulges? nimium ineptus es.'  
 nimium ipsest durus praeter aequomque et bonum,  
 et errat longe mea quidem sententia 65  
 qui imperium credat grauius esse aut stabilius  
 ui quod fit quam illud quod amicitia adiungitur.  
 mea sic est ratio et sic animum induco meum:  
 malo coactus qui suum officium facit,  
 dum id rescitum iri credit, tantisper cauet; 70  
 si sperat fore clam, rursum ad ingenium redit.  
 ille quem beneficio adiungas ex animo facit,  
 studet par referre, praesens absensque idem erit.  
 hoc patriumst, potius consuefacere filium  
 sua sponte recte facere quam alieno metu: 75  
 hoc pater ac dominus interest. hoc qui nequit,  
 fateatur nescire imperare liberis.

50 adsedulo A    51 omnia om. A. (add. Iov.) V    55 fallere (ut uid.) F  
 institerit K-L (post Mart. Cap. 5.495 instituerit): insueuerit A: insueuit V:  
 insuet D<sup>1</sup>: insuerit codd. cett.    aut in initio sequentis uersus A    62 putat A  
 sumptus Σ    63 indulgis A    ineptus A    64 durus est γ    que om.  
 VE<sup>2</sup>F<sup>2</sup>    69 qui om. C<sup>1</sup>PF<sup>1</sup>    70 pauet A    71 rursus Iov. δ  
 recte om. A (add. Iov.)    77 nescire A: nescire se Iov. δ: se nescire γ

sed estne hic ipse de quo agebam? et certe is est.  
nescioquid tristem uideo; credo, iam ut solet  
iurgabit. (*Demea enters*) saluom te aduenire, Demea, 80  
gaudemus.

DEMEA MICIO

ii

SENES II

DE. Ehem oportune: te ipsum quaerito.

MI. quid tristis es? DE. rogas me, ubi nobis Aeschinus

siet, quid tristis ego sim? MI. (*aside*) dixin hoc fore?

(*aloud*) quid fecit? DE. quid ille fecerit? quem neque  
pudet

quicquam nec metuit quemquam neque legem putat 85

tenere se ullam. nam illa quae antehac facta sunt

omitto: modo quid dissignauit? MI. quidnam id est?

DE. fores effregit atque in aedis inruit

alienas; ipsum dominum atque omnem familiam

mulcauit usque ad mortem; eripuit mulierem 90

quam amabat. clamant omnes indignissime

factum esse. hoc aduenienti quot mihi, Micio,

dixere! in orest omni populo. denique,

si conferendum exemplumst, non fratrem uidet

rei dare operam, ruri esse parcum ac sobrium? 95

nullum huius simile factum. haec quom illi, Micio,

dico, tibi dico: tu illum corrumpi sinis.

MI. homine imperito numquam quicquam iniustiust,

qui nisi quod ipse fecit nil rectum putat.

DE. quorsum istuc? MI. quia tu, Demea, haec male

iudicas. 100

non est flagitium, mihi crede, adolescentulum

scortari neque potare: non est; neque fores

effringere. haec si neque ego neque tu fecimus,

78 ipse ADV 82 rogitas me γ 83 sum GLVE Don. ad 789 84 quid  
is fecit δ 85 neque G 87 designauit AEF<sup>2</sup> 92 Don.: quod codd.  
96 factum simile Σ mio (*pro* micio) A 98 iniustius A 99 qui sini A

non siit egestas facere nos. tu nunc tibi  
 id laudi ducis quod tum fecisti inopia? 105  
 iniuriumst; nam si esset unde id fieret,  
 faceremus. et tu illum tuom, si esses homo,  
 sineres nunc facere dum per aetatem licet  
 potius quam, ubi te exspectatum eiecisset foras,  
 alieniore aetate post faceret tamen. 110

DE. pro Iuppiter, tu homo adigis mē ad insaniam!  
 non est flagitium facere haec adulescentulum? MI. ah  
 ausculta, ne me optundas de hac re saepius:  
 tuom filium dedisti adoptandum mihi;  
 is meus est factus: siquid peccat, Demea, 115  
 mihi peccat; ego illi maxumam partem fero.  
 opsonat, potat, olet unguenta: de meo;  
 amāt: dabitur a me argentum dūm erit commodum;  
 ubi non erit fortasse excludetur foras.

fores effregit: restituentur; discidit 120  
 uestem: resarcietur; et – dis gratia –  
 est unde haec fiant, et adhuc non molesta sunt.  
 postremo aut desine aut cedo quemuis arbitrum:  
 te plura in hac re peccare ostendam. DE. ei mihi,  
 pater esse disce ab illis qui uere sciunt. 125

MI. natura tu illi pater es, consiliis ego.  
 DE. tun consulis quicquam? MI. ah, si pergis, abiero.  
 DE. sicin agis? MI. an ego totiens de eadem re  
 audiam?

DE. curaest mihi. MI. et mihi curaest. uerum, Demea,  
 curemus aequam uterque partem: tu alterum, 130  
 ego item alterum; nam ambos curare propemodum

104 siit *p*: siid *A*: siuit  $\Sigma$  105 tunc  $\delta$  (tu *V*) 107 homo *om. A* (*add. Iov.*) 108 seneres *A* decet *Iov.* (*vel. corr. rec.*)  $\delta F$  111 adigis *AD<sup>1</sup>GV*: redigis *vel* rediges *cett.* 116 maximam  $\gamma$  fero *A*: feram  $\Sigma$  *Don.* 117 opsonat *codd.*: scortatur *Varro L.L. 7.84* 121–2 et – dis gratia – est *K–L*: et est dis (diis *F*) . . . et unde *ALVF<sup>1</sup>*: *om.* et *prius codd. cett.* 122 non *om. A* modesta *A* (*corr. Iov.*) 124 hanc rem *C* 125 ab illis *codd.*: ab aliis *Don.* 127 consiliis *A*: consilis *E* a (*non ah*) *APC<sup>1</sup>F<sup>1</sup>*



reposcere illumst quem dedisti. DE. ah Micio!  
 MI. mihi sic uidetur. DE. quid istic? si tibi istuc placet,  
 profundat perdat pereat; nil ad me attinet.  
 iam si uerbum unum posthac. . . MI. rursum, Demea, 135  
 irascere? DE. an non credis? repeto quem dedi?  
 aegrest; alienus non sum; si obsto. . . em desino.  
 unum uis curem: curo; et est dis gratia  
 quom ita ut uolo est. iste tuos ipse sentiet  
 posterius. . . nolo in illum grauius dicere. (*leaves*) 140  
 MI. nec nil neque omnia haec sunt quae dicit: tamen  
 non nil molesta haec sunt mihi: sed ostendere  
 me aegre pati illi nolui. nām itast homo:  
 quom placo, aduorsor sedulo et deterreo;  
 tamēn uix humane patitur; uerum si augeam 145  
 aut etiam adiutor sim eius iracundiae,  
 insaniam profecto cum illo. etsi Aeschinus  
 non nullam in hac re nobis facit iniuriam.  
 quam hic non amauit meretricem? aut quoi non dedit  
 aliquid? postremo nuper (credo iam omnium 150  
 taedebat) dixit uelle uxorem ducere.  
 sperabam iam deferuisse adulescentiam:  
 gaudebam. ecce autem de integro! nisi, quidquid est,  
 uolō scire atque hominem conuenire, si apūd forumst.  
 (*leaves*)

132 est illum γ a APC<sup>1</sup>F<sup>1</sup> 133 istuc (*non* istic) EFGV 134 perdat  
 om. A 135 ullum γ 136 repeton Σ 137 em om. CPF<sup>1</sup> 139 ipse  
 se sentiet A 140 grauius quicquam dicere δ 141 nouam scaenam  
 hic habet K-L 144 quod A (*corr.* Iov.) 151 quicquid DGVFP  
 154 aput A

## ACTVS II

SANNIO	AESCHINVS	PARMENO	(BACCHIS)
LENO	ADVLESCENS	SERVOS	MERETRIX

(*Aeschinus enters with Bacchis and Parmeno; Sannio follows*)

SA. Obsecro, populares, ferte misero atque innocenti  
auxilium, 155  
 subuenite inopi. AE. otiose: nunciam ilico hic consiste.  
 quid respectas? nil periclist: numquam dum ego adero  
hic te tanget.

SA. ego istam inuitis omnibus.

AE. quamquamst scelestus non committet hodie umquam  
iterum ut uapulet.

SA. Aeschine, audi ne te ignarum fuisse dicas meorum  
morum: 160

leno ego sum. AE. scio. SA. at ita ut usquam fuit fide  
quisquam optuma.

tu quod te posterius purges hanc iniuriam mi nolle  
 factam esse, huius non faciam. crede hoc, ego meum ius  
persequar  
 neque tu uerbis solues umquam quod mihi re male  
feceris.

noui ego uostra haec: 'nollem factum: iusiurandum  
dabitur te esse 165  
 indignum iniuria hac' – indignis quom egomet sim  
acceptus modis.

AE. abī prae strenue ac forēs aperi. SA. ceterum hoc  
nihili facis?

AE. i intro nunciām. SA. enīn non sinam. AE. accede  
illuc, Parmeno  
 (nimium istuc abisti), hic propter hunc adsiste:  
em sic uolo.

162 haniuriam *A* (in *supra lineam add. Iov.*) mihi iniuriam  $\delta$  167 nihili  
*Don. cod. C: nihil codd.* 168 nunciam *A*: nunc tu iam  $\delta$ : iam nunc tu  $\gamma$ :  
 nunciam tu *Umpf.* at enim  $\Sigma$  169 istoc *GED<sup>2</sup>C<sup>2</sup>* SA. em (hem)  $\Sigma$

cauē nunciam oculos a meis oculis quoquam demoueas  
 ne mora sit, si innuerim, quin pugnus continuo in tuos 170  
 mala haereat.

SA. istuc uolo ergo ipsum experiri. AE. em serua.

PA. omitte mulierem.

SA. o facinus indignum! AE. geminabit nisi caues.

SA. ei, miseriam!

AE. non innueram; uerum in istam partem potius peccato  
 tamen.

i nunciam. (*Bacchis and Parmeno go into Micio's house*)

SA. quid hoc reist: regnumne, Aeschine,

hic tu possides? 175

AE. si possiderem, ornatus esses ex tuis uirtutibus.

SA. quid tibi rei mecumst? AE. nil. SA. quid?

nostin qui sim? AE. non desidero.

SA. tetigin tui quicquam? AE. si attigisses, ferres

infortunium.

SA. qui tibi magis licet meam habere pro qua ego

argentum dedi?

responde. AE. ante aedis non fecisse erit melius

hic conuicium; 180

nam si molestus pergis esse, iam intro abripiere

atque ibi

usque ad necem operiere loris. SA. loris liber?

AE. sic erit.

SA. o hominem impurum! hicin libertatem aiunt esse

aequam omnibus?

AE. si satis iam debacchatus es, leno, audi si uis nunciam.

SA. egōn debacchatus sum autem an tu in me?

AE. mitte ista atque ad rem redi. 185

170 AE. caue Σ 171 pugnus A 172 sic dist. A: em... mulierem  
 Aeschino dant C<sup>1</sup>P<sup>1</sup>E<sup>1</sup>GD<sup>2</sup>, Parmenoni cett. 173 o miserum facinus Σ ei  
 misero mihi A 179 quid tibi A (corr. Iov.) D<sup>1</sup>L<sup>1</sup>P<sup>1</sup>E<sup>1</sup> 181 perges  
 γD<sup>2</sup>L 182 operire A (corr. A<sup>1</sup> uel eadem manus) 184 debacchatus iam Σ  
 leno es δ iam nunc δ 185 istaec Iov.

SA. quam rem? quo redeam? AE. iamne me uis dicere  
id quod ad te attinet?

SA. cupio, modo aequi aliquid. AE. uah! leno  
iniqua me non uolt loqui.

SA. leno sum, fateor, perniciēs communis adulescentium,  
periurus, pestis; tamēn tibi a me nulla est orta iniuria.

AE. nam hercle etiam hoc restat. SA. illuc quaeso  
redī quo coepisti, Aeschine. 190

AE. minis uiginti tu illam emisti (quae res tibi uortat  
male!):

argenti tantum dabitur. SA. quid si ego tibi illam nolo  
uendere?

coges me? AE. minime. SA. namque id metui.

AE. neque uendundam censeo  
quae liberast; nam ego liberali illam adsero causa  
manu.

nunc uide utrum uis, argentum accipere an causam  
meditari tuam. 195

delibera hoc dum ego redeo, leno. (*goes into Micio's house*)

SA. pro supreme Iuppiter,  
minime miror qui insanire occipiunt ex iniuria.  
domō me eripuit, uerberauit; me inuito abduxit

meam,  
homini misero plus quingentos colaphos infregit mihi; 200  
ob male facta haec tantidem emptam postulat sibi

tradier. 199  
uerum enī quando bene promeruit, fiat: suum ius  
postulat.

age, iam cupio si modo argentum reddat. sed ego hōc  
hariolor:

ubi me dixero dare tanti, testis faciet ilico

187 aequi modo Aδ 189 orta est Aδ 190 id restat Σ 191 id  
quae A 192 argentum D<sup>1</sup>G<sup>1</sup> 193 cogis AG 194 causam et manu A  
196 nouam scaenam non habent codd. 198 domi A (*corr. Iov.*) 199-200  
ordinem inuertunt edd. plerique (non K-L, Marouzeau) 200 o homini  
DLEF<sup>2</sup> 201 suum AP

uendidissem me; de argento – somnium: ‘mox; cras redi.’  
 id quoque possum ferre si modo reddat, quamquam  
 iniuriumst. 205  
 uerum cogito id quod res est: quando eum quaestum  
 occeperis,  
 accipiunda et mussitanda iniuria adolescentiumst.  
 sed nemo dabit; frustra egomet mecum has rationes  
 puto.

SYRVS SANNIO ii  
 SERVOS LENO

SY. (*enters from Micio's house*) Tace, egomet conueniam  
 iam ipsum: cupide accipiat faxo atque etiam  
 bene dicat secum esse actum. quid istuc,  
 Sannio? quod te audio 210  
 nescioquid concertasse cūm ero? SA. numquam uidi  
 iniquius  
 certationem comparatam quam haec hodie inter  
 nos fuit:  
 ego uapulando, ille uerberando, usque ambo defessi  
 sumus.

SY. tua culpa. SA. quid facerem? SY. adolescenti  
 morem gestum oportuit.

SA. qui potui melius quā hodie usque os praebui?  
 SY. age, scis quid loquar: 215  
 pecuniam in loco negligere maxumum interdumst  
 lucrum. hui!  
 metuisti, si nunc de tuo iure concessisses paullulum  
 atque  
 adolescenti esses morigeratus, hominum homo  
 stultissime,

206 Don.: inceperis *codd.* 208 ego γ hanc rationem δ deuto γG  
 209 iam ipsum A: ipsum Σ iam faxo γD<sup>2</sup> 210 quod istuc A (*corr.*  
*Iov.*) 212 haec quae D<sup>2</sup>GLFC<sup>2</sup>E 214 agerem γ 215 quid potui  
 A (*corr. Iov.*)

ne non tibi istuc feneraret? SA. ego spem pretio  
non emo.

SY. numquam rem facies: abī, nescis inescare  
homines, Sannio. 220

SA. credo istuc melius esse; uerum ego numquam adeo  
astutus fui  
quin quidquid possem malletm auferre potius in  
praesentia.

SY. age, noui tuom animum: quasi iam usquam tibi  
sint uiginti minae  
dum huic obsequare; praeterea autem te aiunt proficisci  
Cyprum. SA. hem.

SY. coemisse hinc quae illuc ueheres multa, nauem  
conductam: hoc, scio, 225  
animus tibi pendet. ubi illinc, spero, redieris tamen,  
hoc ages.

SA. nusquam pedem! (*aside*) perii hercle: hac illi spe  
hoc inceperunt. SY. (*aside*) timet.  
inieci scrupulum homini. SA. (*aside*) o scelera: illud uide  
ut in ipso articulo oppressit. emptae mulieres  
complures et item hinc alia quae porto Cyprum. 230  
nisi eo ad mercatum uenio, damnum maxumumst.  
nunc si hoc omitto|, actum agam ubi illinc rediero;  
nil est: refrixerit res – ‘nunc demum uenis?’

quor passu's? ubi eras?' – ut sit satius perdere  
quam hic nunc manere tam diu aut tum persequi. 235

SY. iamne enumerasti quod ad te rediturum putes?

SA. hoccin illo dignumst? hoccin incipere Aeschinum,  
per oppressionem ut hanc mi eripere postulet!

SY. (*aside*) labascit. (*aloud*) unum hoc habeo; uidē si satis  
placet.

222 in *om.* A 224 in Cyprum δ (*praeter* G) 227 peri...inciperunt A  
228 illud Aδ: illuc γ, K-L 229 mulieris A 233 refrixit δ (*praeter*  
D<sup>2</sup>G) 235 δ: quam aut nunc A: quam aut hic nunc γ cum A (tunc *Iov.*)  
236 quod *Iov.* CPF<sup>1</sup>: id quod *cett.*: quot K-L 239 uedesatis A (si *sscr.*  
*Iov.*)



potius quam uenias in periculum, Sannio, 240  
 seruesne an perdas totum, diuiduom face;  
 minas decem conradet alicunde. SA. ei mihi,  
 etiam de sorte nunc uenio in dubium miser?  
 pudet nil? omnis dentis labefecit mihi,  
 praeterea colaphis tuber est totum caput: 245  
 etiam insuper defrudet? nusquam abeo. SY. ut lubet.  
 numquid uis quin abeam? SA. immo hercle hoc quaeso,  
 Syre:

utut haec sunt acta, potius quam litis sequar,  
 meum mihi reddatur saltem quanti emptast, Syre.  
 sciō te non usum antehac amicitia mea: 250  
 memorem me dices esse et gratum. SY. sedulo  
 faciam. sed Ctesiphonem uideo: laetus est  
 de amica. SA. quid quod te oro? SY. paullisper mane.

CTESIPHO  
 ADVLESCENS

SANNIO  
 LENO

SYRVS  
 SERVOS

iii

CT. (*enters*) Abs quiuus homine, quom est opus, beneficium  
 accipere gaudeas;  
 uerum enīmuero id demum iuuat si quem aequomst  
 facere is bene facit. 255  
 o frater, frater, quid ego nunc te laudem? satis certo scio,  
 numquam ita magnifice quicquam dicam id uirtus quin  
 superet tua.  
 itaque unam hanc rem me habere praeter alios praecipuam  
 arbitror,  
 fratrem homini nemini esse primarum artium mage  
 principem.

240 periculum *A* 245 colafis  $\gamma$  246 defraudat *A*: defrudat  $\delta E$   
 248 suntacta *A*: sunt facta *Iov.*  $\Sigma$  (fata  $L^1 EF$ ) 250 esse usum *Iov.*  $\Sigma$   
 254 quouis *Iov.* 255 bene facere  $\gamma D^2 L^1$  256 te nunc  $\gamma$  certe  $\gamma$   
 259 frater *A* (*corr. Iov.*) homini (-em *Gp*, *K-L*) neminem  $\Sigma$

SY. o Ctesipho. CT. o Syre, Aeschinus ubist?

SY. ellum, te exspectat domi. CT. hem. 260

SY. quid ęst? CT. quid sit? illius opera, Syre,  
nunc uiuo. festiuom caput!

quin omnia sibi post putarit esse prae meo commodo;  
maledicta, famam, meum laborem et peccatum in se  
transtulit.

nil pote supra. quidnam foris crepuit? SY. manę,  
mane: ipse exit foras.

AESCHINVS	CTESIPHO	SYRVS	SANNIO	iv
ADVLESCENTES II		SERVOS	LENO	

AE. (*enters from Micio's house*) Vbi est ille sacrilegus?

SA. (*aside*) me quaerit. num quidnam effert? occidi: 265  
nil uideo. AE. ehem opportune: te ipsum quaero; quid  
fit, Ctesipho?

in tutost omnis res: omitte uero tristiciem tuam.

CT. ego illam hercle uero omitto quiquidem te habeam  
fratrem: o mi Aeschine,  
o mi germane! ah uereor coram in os te laudare amplius,  
ne id adsentandi mage quam quo habeam gratum  
facere existumes. 270

AE. age, inepte, quasi nunc non norimus nos inter nos,  
Ctesipho.

hoc mihi dolet, nos paene sero scisse et paene in eum  
locum

redisse ut, si omnes cuperent, nil tibi possent auxiliarier.

CT. pudebat. AE. ah stultitias istaec, non pudor.  
tam ob paruolam

262 quin (qui *DGFE*) omnia *Iov.* Σ: qui ignominia *A* 263 laborem  
*Iov. GLp*: amorem *cett.* 264 *Don.*: potest *codd.* (supra potest *PCEV*)  
sed quidnam *C<sup>2</sup>EF<sup>2</sup>DG* quisnam γ fores cr. Σ 265 men (mene) Σ  
266 quaerito *CPG* 267 tristiciam *Iov.* Σ 268 hercle *om. A* (*add. Iov.*):  
facile Σ (facile hercle *DL*) 271 nos (*prius*) *om. A* 272 sed hoc Σ et  
paene *codd.*: et rem *Umpf.* 273 tibi nihil *codd.* (*inuersionis signa habet A*)

rem paene e patria! turpe dictu. deos quaeso ut istaec  
prohibeant. 275

CT. peccaui. AE. quid ait tandem nobis Sannio?

SY. iam mitis est.

AE. ego ad forum ibo ut hunc absoluam; tu intro ad  
illam, Ctesipho. (*Ctesipho goes into Micio's house*)

SA. Syre, insta. SY. eamus; namque hic properat in  
Cyprum. SA. ne tam quidem

quam uis: etiam maneo otiosus hic. SY. reddetur; ne time.

SA. at ut omne reddat. SY. omne reddet; tacē modo  
ac sequere hac. SA. sequor. (*Aeschinus and Sannio leave; 280*  
*Syrus starts to follow*)

CT. (*reappears*) heus heus Syre. SY. hem quid ēst?

CT. obsecro hercle te, hominem istum impurissimum  
quam primum absoluitote ne, si magis inritatus siet,  
aliqua ad patrem hoc permanet atque ego tum perpetuo  
perierim.

SY. non fiet; bono animo esto; tu cum illa intus te oblecta  
interim

et lectulos iubē sterni nobis et parari cetera. 285

ego iam transacta re conuortam me domum cum opsonio.

CT. ita quaeso. quando hoc bene successit, hilare hunc  
sumamus diem. (*Syrus leaves, Ctesipho goes into Micio's house*)

275 ex Σ 279 maneo etiam A 281 hem om. A hercle te *Iov. CP*: te  
hercle A: hercle *cett.* 282 nisi A 283 tum A *p*: tunc *cett.* 284 es  
AC<sup>1</sup> tu om. *DGP* te intus Σ 287 hoc om. Σ

## ACTVS III

SOSTRATA

CANTHARA

i

MVLIER

ANVS

*(Sostrata enters from her house with Canthara)*

SO. Obsecro, mea nutrix, quid nunc fiet?

CA. quid fiat, rogas?

recte edepol, spero. modo dolores, mea tu, occipiunt

primulum:

iam nunc times, quasi numquam adfueris, numquam

tute pepereris? 290

SO. miseram me, neminem habeo (solae sumus; Geta

autem hic non adest)

nec quem ad obstetricem mittam, nec qui accersat

Aeschinum.

CA. pol is quidem iam hic aderit; nam numquam unum

intermittit diem

quin semper ueniat. SO. solus mearum miseriarumst

remedium.

CA. e re nata melius fieri haud potuit quam factumst,

era, 295

quando uitium oblatumst, quod ad illum attinet potissimum,

talem, tali genere atque animo, natum ex tanta familia.

SO. ita pol est ut dicis: saluos nobis deos quaeso ut siet.

GETA

SOSTRATA

CANTHARA

ii

SERVOS

MVLIER

ANVS

GE. (*enters*) Nunc illud est quom, si omnia omnes sua

consilia conferant

atque huic malo salutem quaerant, auxili nil adferant, 300

288 fiet rogas  $\gamma$  289-90 SO. modo... CA. iam  $\Sigma$  (*praeter C<sup>1</sup>P<sup>1</sup>*)294 est miseriarum  $\gamma$  295 erae natae  $\Sigma$  296 quando  $\Sigma$ : quom A299 cum D<sup>1</sup>: quod cum G: quod *cett.* omnes omnia A $\delta$

quod mihique eraeque filiaeque erilist. uae misero  
mihi!

tot res repente circumuallant se unde emergi non potest:  
 uis egestas iniustitia solitudo infamia.

hoccin saeculum! o scelera, o genera sacrilega, ò  
hominem inpium!

SO. me miseram, quidnam est quod sic uideo timidum  
et properantem Getam? 305

GE. quem neque fides neque iusiurandum neque illum  
misericordia  
 repressit neque reflexit neque quod partus instabat prope  
 quoi miserae indigne per uim uitium obtulerat.

SO. non intellego  
 satis quae loquatur. CA. propius obsecro accedamus,

Sostrata. GE. ah  
 me miserum, uix sum compos animi, ita ardeo ira-  
cundia. 310

nil est quod malim quam illam totam familiam dari  
mi obuiam,  
 ut ego iram hanc in eos euomam omnem, dum aegritudo  
haec est recens.

satis mihi id habeam supplici dūm illos ulciscar modo.  
 seni animam primum exstinguerem ipsi qui illud produxit  
scelus;

tum autem Syrum impulsorem, uah, quibus illum  
lacerarem modis! 315

sublimem medium primum arriperem et capite in  
terra statuerem,

ut cerebro dispergat uiam;  
 adulescenti ipsi eriperem oculos, post haec praecipitem  
darem;

301 circumuallant se *AD<sup>1</sup>L Don.*: circumuallant *cett.* 304 hocine est δ  
 impurum δ 308 indignae *A* 309 satius quae loquitur *A*: satis quae  
 loquatur *Iov. Σ*: satis quae loquitur *edd.* proprius *A* 312 ego *om.* γ *G*  
 hanc iram *A* 316 sublimen *G* primum *ante* arriperem *A*: *ante* in *Σ*  
 terram *Σ* stuerem *A* 317-18 *inuerso ordine A<sup>1</sup>* 318 posthac *CPD<sup>1</sup>G*

ceteros ruerem agerem raperem tunderem et prosternerem.  
sed cesso eram hoc malo inperituri propere?

SO. reuocemus: Geta. GE. hem 320  
quisquis es, sine me. SO. ego sum Sostrata.

GE. ubi east? te ipsam quaerito,  
te exspecto; oppido opportune te obtulisti mi obuiam.  
era... SO. quid est? quid trepidas? GE. ei mihi!

CA. quid festinas, mi Geta?  
animam recipe. GE. prorsus... SO. quid istuc

'prorsus' ergost? GE. periiimus;  
actumst. SO. eloquere obsecro te quid sit. GE. iam...

SO. quid 'iam', Geta? 325  
GE. Aeschinus... SO. quid is ergo? GE. alienus est

ab nostra familia. SO. hem  
perii. quare? GE. amare ocepit aliam. SO. uae  
miserae mihi!

GE. neque id occulte fert, ab lenone ipse eripuit  
palam.

SO. satin hoc certumst? GE. certum; hisce oculis  
egomet uidi, Sostrata. SO. ah  
me miseram! quid iam credas aut quoi credas?

nostrumne Aeschinum, 330  
nostram uitam omnium, in quo nostrae spes opesque  
omnes sitae  
erant? qui sine hac iurabat se unum numquam uicturum  
diem?

qui se in sui gremio positurum puerum dicebat patris,  
ita obsecraturum ut liceret hanc sibi uxorem ducere?  
GE. era, lacrimas mitte ac potius quod ad hanc rem

opus est porro prospice: 335

320 impertire (in- CFE) Σ hem *Sostratae tribuunt* Σ 321 quisquis A:  
quisquis es Σ 322 *Sostratae trib. K-L* 323-4 quid festinas... animam  
recipe *Sostratae trib. Probus, Cantharae Asper (teste Donato)* 324 animum Σ  
325 eloquere ergo Aδ 329 certumst AG: certe CPF: certo D<sup>1</sup> LE certum  
A: certe Iov. Σ his A 330 credas iam A nostrum γ 333 patris  
AC<sup>1</sup>: patres cett. 334 sibi Σ: si A 335 prospice Aδ: consule γ



patiamurne an narremus quoipiam? CA. au au, mī  
 homo sanun es?  
 an hōc proferendum tibi uidetur esse? GE. miquidem  
 non placet.  
 iam primum illum alieno animo a nobis esse res ipsa  
 indicat.  
 nunc si hoc palam proferimus, ille infitias ibit, sat scio:  
 tua fama et gnatae uita in dubium ueniet. tum si  
 maxume 340  
 fateatur, quōm amat aliam, non est utile hanc illi dari.  
 quapropter quoquo pacto tacitost opus. SO. ah minime  
 gentium:  
 non faciam. GE. quid ages? SO. proferam.  
 CA. hem, mea Sostrata, uide quam rem agis.  
 SO. peiore res loco non potis est esse quam in quo nunc  
 sitast.  
 primum indotatast; tum praeterea, quae secunda ei dos  
 erat, 345  
 periit: pro uirgine dari nuptum non potest. hoc  
 relicuomst:  
 si infitias ibit, testis mecum est anulus quem miserat.  
 postremo, quando conscia mihi sum a me culpam  
 esse hanc procul  
 neque pretium neque rem ullam intercessisse illa aut me  
 indignam, Geta,  
 experiar. GE. quid istic? cedo ut melius dicas.  
 SO. tu, quantum potes, 350

336 CA. AG: SO. cett. au semel ADE 337 proferendum hoc γ uidetur  
 usquam esse A: uidetur esse usquam Σ: uidetur esse ρ K-L 338 alienum  
 AC<sup>1</sup> 339 proferemus Σ ille om. A sat om. A. (sscr. A<sup>1</sup>) 341 amat  
 D<sup>2</sup> EF, K-L: amet cett. dare DEF 342 celato γ 343 quid agis Σ  
 CA. AGP: GE. Iov. cett. agis A: agas Σ 344 potis est A: potest Σ sitast  
 Iov. Σ: siest A 345 tum om. A 346 nuptum non potest A γ: non nupt.  
 pot. G: non pot. nupt. DL reliquom A: reliquum Σ 347 miserat A:  
 amiserat Σ (ipse amis. D<sup>2</sup> E, amis. ipse D<sup>1</sup>) 348 sum mihi δ 349 illa  
 Pp Don.: illam cett. 350 cedo Bentley: accedo codd. dicis Prisc. 2.85

abi atque Hegioni cognato huius rem enarrato omnem  
 ordine;  
 nam is nostro Simulo fuit summus et nos coluit maxume.  
 GE. nam hercle alius nemo respiciet nos. (*leaves,*  
*spectator's left*) SO. propera tu, mea Canthara,  
 curre, obstetricem accerse, ut quom opus sit ne in  
 mora nobis siet.  
 (*Canthara leaves: Sostrata returns to her house*)

	DEMEA	SYRVS	DROMO	iii
	SENEX	SERVOS	COCVS	

DE. (*enters*) Disperii! Ctesiphonem audiui filium 355  
 una fuisse in raptione cum Aeschino.  
 id misero restat mihi mali si illum potest,  
 qui aliquoi reist, etiam cum ad nequitiam adducere.  
 ubi ego illum quaeram? credo abductum in ganeum  
 aliquo: persuasit ille inpurus, sat scio. 360  
 sed ecce Syrum ire uideo: hinc scibo iam ubi siet.  
 atque hercle hic de grege illost: si me senserit  
 eum quaeritare, numquam dicet carnufex.  
 non ostendam id me uelle. SY. (*enters*) omnem rem  
 modo seni  
 quo pacto haberet enarramus ordine: 365  
 nil quicquam uidi laetius. DE. (*aside*) pro Iuppiter,  
 hominis stultitiam! SY. conlaudauit filium;  
 mihi, qui id dedissem consilium, egit gratias.  
 DE. (*aside*) dirumpor! SY. argentum adnumerauit ilico;  
 dedit praeterea in sumptum dimidium minae; 370  
 id distributum sane est ex sententia. DE. (*aside*) em

351 eius A ordinem A 353 GE. om. AL<sup>1</sup>E<sup>1</sup> nam Iov. Σ: cum A respiciet  
 A: -cit Σ SO. om. AL<sup>1</sup> (non Don.) 354 arcesse CFP<sup>2</sup> 356 adfuisse Σ  
 358 alicuius PF<sup>1</sup> ad nequ. cum CP<sup>1</sup>F: eum om. GE nequitiam A: -iam  
 Iov. Σ 360 sat om. A (sa Iov.) 361 iam hinc scibo A 364 post uelle  
 nouam scaenam habent Σ 366 uidi quicquam γ 368 qui id APC<sup>2</sup>: qui  
 (quid C<sup>1</sup>F<sup>1</sup>) Σ 369 dirumpor AF<sup>1</sup> 371 est sane δ

huic mandes siquid recte curatum uelis!

SY. ehēm Demea, haud aspexeram te. quid agitur?

DE. quid agatur? uostram nequeo mirari satis  
rationem. SY. est hercle inepta, ne dicam dolo, atque 375  
absurda. piscis ceteros purga, Dromo;

gongrum istum maxumum in aqua sinito ludere  
tantisper: ubi ego rediero, exossabitur;

prius nolo. DE. haecin flagitia! SY. miquidem non  
placent

et clamo saepe. salsamenta haec, Stephanio, 380

fac macerentur pulchre. DE. di uostram fidem,

utrum studione id sibi habet an laudi putat

fore si perdiderit gnatum? uae misero mihi!

uidere uideor iam diem illum quom hinc egens

profugiet aliquo militatum. SY. o Demea, 385

istuc est sapere, non quod ante pedes modost

uidere sed etiam illa quae futura sunt

prospicere. DE. quid? istaec iam penes uos psaltrias?

SY. ellam intus. DE. eho ān domist habiturus?

SY. credo, ut est

dementia. DE. haecin fieri! SY. inepta lenitas 390

patris et facilitas praua. DE. fratris me quidem

pudet pigetque. SY. nimium inter uos, Demea, ac

(non quia ades praesens dico hoc) pernimum interest.

tu quantus quantu's nil nisi sapientia es,

ille somnium. sineres uero illum tu tuom 395

facere haec? DE. sinerem illum? aut non sex totis

mensibus

prius olfecissem quam ille quicquam coeperet?

SY. uigilantiam tuam tu mihi narras? DE. sic siet

372 cf. *Ph.* 689 377 gongrum *ADE*: congrum *cell.* 378 paulisper  
*Iov.* Σ *Don. ad An.* 418 uenero Σ 389 ellam *Don. Faernus, K-L*: est iam  
(etiam *F*) *codd.* 390 fieri flagitia δ *P<sup>2</sup>F<sup>2</sup>E* 391 facilitas *GP<sup>2</sup>F<sup>2</sup>E*:  
facultas *cell.* parua *A* (*corr. Iov.*) 392 -que *om. A.* (*add. Iov.*) ac *om. A*  
394 quantus quantus *codd.* (qu. quantu's *edd.*). 395 futilis somnium  
δ *C<sup>2</sup>F<sup>2</sup>E* tu *om. AP*: tu illum δ 397 coeperet *D<sup>2</sup>GF<sup>2</sup>E(?)*, *Priscian* 1.500

modo ūt nunc est quaeso. SY. ut quisque suum uult  
esse itast.

DE. quid eum? uidistin hodie? SY. tuumne filium? 400  
(*aside*) abigam hunc rus. (*aloud*) iamdudum aliquid ruri  
agere arbitror.

DE. satin scis ibi esse? SY. oh qui egomet produxi.  
DE. optumest:

metui ne haereret hic. SY. atque iratum admodum.

DE. quid autem? SY. adortust iurgio fratrem apud  
forum

de psaltria ista. DE. ain uero? SY. uah nil reticuit. 405

nam ut numerabatur forte argentum, interuenit

homō de inproiso: coepit clamare 'Aeschine,

haecin flagitia facere te! haec te admittere

indigna genere nostro!' DE. oh lacrumo gaudio!

SY. 'non tu hoc argentum perdis sed uitam tuam.' 410

DE. saluos sit! spero, est similis maiorum suum.

SY. hui!

DE. Syre, praeceptorum plenust istorum ille. SY. phy!

domi habuit unde disceret. DE. fit sedulo:

nil praetermitto; consuefacio; denique

inspicere, tamquam in speculum, in uitas omnium 415

iubeo atque ex aliis sumere exemplum sibi:

'hoc facito.' SY. recte sane. DE. 'hoc fugito.'

SY. callide.

DE. 'hoc laudist.' SY. istaec res est. DE. 'hoc uitio  
datur.'

SY. probissime. DE. porro autem... SY. non hercle  
otiumst

nunc mi auscultandi. piscis ex sententia 420

401 DE. abigam... SY. iamdudum... DE hinc *PF<sup>2</sup>E<sup>1</sup>* 402 quem *δ F<sup>1</sup>*

404 est *om. A* est iurgio *γ*: iurgio est *δ* 405 ista *K-L*: istac *codd.* ah *Bothe*

(cf. 445) *edd.* 407 o *Aeschine codd.* 409 gaudia *A* 411 suorum

*FE* 412 praeceptorum plenus es *A* 415 inuitast *A<sup>1</sup>*: uitas (*in om.*) *Σ*

416 sumeresimplum *A (corr. Iov.)* 417 facio *A (corr. Iov.)*

nactus sum: i mihi ne corrumpantur cautiost.  
nam id nobis tam flagitiumst quam illa, Demea,  
non facere uobis quae modo dixi; et quod queo  
conseruis ad eundem istunc praecipio modum:  
‘hoc salumst, hoc adustumst, hoc lautumst parum; 425  
illud recte: iterum sic memento.’ sedulo  
moneo quae possum pro mea sapientia:  
postremo, tamquam in speculum, in patinas, Demea,  
inspicere iubeo et moneo quid facto usus sit.  
inepta haec esse nos quae facimus sentio; 430  
uerum quid facias? ut homost ita morem geras.  
numquid uis? DE. mentem uobis meliorem dari.  
SY. tu rus hinc ibis? DE. recta. SY. nam quid tu hic  
agas,  
ubi siquid bene praecipias nemo obtemperat?  
(goes into Micio's house)  
DE. ego uero hinc abeo, quando is quam ob rem huc ueneram 435  
rus abiit: illum curo unum, ille ad me attinet:  
quando ita uolt frater, de istoc ipse uiderit.  
sed quis illic est procul quem uideo? estne Hegio  
tribulis noster? si satis cerno is herclest. uaha  
homo amicus nobis iam inde a puero (o di boni 440  
ne illius modi iam magna nobis ciuium  
paenuriast), homo antiqua uirtute ac fide!  
haud cito mali quid ortum ex hoc sit publice.  
quam gaudeo, ubi etiam huius generis reliquias  
restare uideo: ah uiuere etiam nunc lubet. 445  
opperiar hominem hic ut salutem et conloquar.

421 i om. A (add. Iov.): hi (ii D<sup>1</sup>) Σ 422 nam (pro quam) A (corr. Iov.)  
424 istunc (istum GL) Σ: ipsum A: illis Iov. 427 sententia CFE  
429 siet Σ 430 quae nos (quae facimus nos G) δ 433 abis γ recte Σ  
(praeter F<sup>2</sup>) 434 optemperet AG<sup>1</sup>F<sup>1</sup> 435 nouam scaenam hic habet K-L  
436 admeat A (tinet add. Iov.) 438 quem uideo procul A 439 tribunus  
A (corr. Iov.) bis A (corr. Iov.) hercle est Σ uaha GL: uah cett. 440 o  
AGLp: om. cett. 441 neque A (corr. Iov.) nobis magna A 442 homo  
del. Guyet, Bentley, Umpf.





humanumst. ubi scit factum, ad matrem uirginis  
uenit ipsus ultro lacrumans orans obsecrans  
fidem dans, iurans se illam ducturum domum.

ignotumst tacitumst creditumst. uirgo ex eo  
compressu grauida factast (mensis decumus est); 475  
ille bonus uir nobis psaltriam, si dis placet,  
parauit quicum uiuat, illam deserit.

DE. pro certo tu istaec dicis? HE. mater uirginis  
in mediot, ipsa uirgo, res ipsa, hic Geta  
praeterea, ut captust seruolorum, non malus 480  
neque iners: alit illas, solus omnem familiam  
sustentat: hunc abduce uinci, quaere rem.

GE. immo hercle extorque, nisi ita factumst, Demea.  
postremo non negabit: coram ipsum cedo.

DE. (*aside*) pudet: nec quid agam nec quid huic  
respondeam 485  
scio. PAMPHILA (*within*) miseram me, differor  
doloribus!

Iuno Lucina, fer opem! serua me, obsecro! HE. hem?  
numnam illa quaeso parturit? GE. certe, Hegio.

HE. em illaec fidem nunc uostram inplorat, Demea:  
quod uos uis cogit, id uoluntate impetret. 490  
haec primum ut fiant deos quaeso ut uobis decet.

sin aliter animus uoster est, ego, Demea,  
summa ui defendam hanc atque illum mortuom.  
cognatus mihi erat: una a pueris paruolis  
sumus educti; una semper militiae et domi 495  
fuimus; paupertatem una pertulimus grauem.

quapropter nitar faciam experiar, denique  
animam relinquam potius quam illas deseram.  
quid mihi respondes? DE. fratrem conueniam, Hegio.

475 mensis hic *codd.* 477 deserat  $\Sigma$  478 certon  $\Sigma$  480 seruorum *A*  
malum *A* 484 ipso  $\Sigma$  (*praeter C<sup>1</sup> P<sup>1</sup>*) 489 hem *codd.* uostram nunc  $\delta$   
491 nobis *C<sup>1</sup> E*: nos *P* 492 uoster (*ues-*) animus  $\delta$  494 paruuli  $\delta$   
*P<sup>2</sup> C<sup>2</sup> F<sup>2</sup> E* 495 educati *codd.* 497 enitar  $\delta$

- [is quod mi de hac re dederit consilium id sequar.] 499a  
 HE. sed, Demea, hoc tu facito cum animo cogites: 500  
 quam uos facillime agitis, quam estis maxime  
 potentes dites fortunati nobiles,  
 tam maxime uos aequo animo aequa noscere  
 oportet, si uos uoltis perhiberi probos.  
 DE. redito: fient quae fieri aequomst omnia. 505  
 HE. decet te facere. Geta, duc me intro ad Sostratam.  
*(goes into Sostrata's house with Geta)*  
 DE. non me indicente haec fiunt: utinam hic sit modo  
 defunctum! uerum nimia illaec licentia  
 profecto euadet in aliquod magnum malum.  
 ibo ac requiram fratrem ut in eum haec euomam. 510  
*(leaves)*

HEGIO

v

SENEX

*(Hegio enters from Sostrata's house, speaking back within)*

- HE. Bono animo fac sis, Sostrata, et istam quod potes  
 fac consolere. ego Micionem, si apud forumst,  
 conueniam atque ut res gestast narrabo ordine:  
 si est facturus ut sit officium suom,  
 faciat; sin aliter de hac re est eius sententia, 515  
 respondeat mi, ut quid agam quam primum sciam.

499a om. A (add. Iov.); cf. Ph. 461 500 gites A<sup>1</sup> 501 maxumi ACPL  
 506 intro om. γ 507 fient A hoc γ G<sup>2</sup> L 509 euadit A 510 ac  
 Aδ: et γ uomam A 511 nouam scaenam habent Aδ 511-16 'hi sex  
 uersus in quibusdam non feruntur' Don. 515 eius om. A

## ACTVS IV

CTESIPHO                      SYRVS  
ADVLESCENS                  SERVOS

i

(*Ctesipho and Syrus enter from Micio's house*)

CT. Ain patrem hinc abisse rus? SY. iamdudum.

CT. dic sodes. SY. apud uillamst:  
nunc quom maxume operis aliquid facere credo.

CT. utinam quidem!

quod cum salute eius fiat, ita se defetigarit uelim  
ut triduo hoc perpetuo prorsum e lecto nequeat surgere. 520  
SY. ita fiat, et istoc siqui potis est rectius. CT. ita;

nam hunc diem  
misere nimis cupio, ut coepi, perpetuom in laetitia degere.  
et illud rus nulla alia causa tam male odi nisi quia propest:  
quod si abesset longius,  
prius nox oppressisset illi quam huc reuorti posset

iterum. 525

nunc ubi me illi non uidebit, iam huc recurret, sat scio:  
rogitabit me ubi fuerim: 'ego hodie toto non uidi die.'  
quid dicam? SY. nilne in mentemst? CT. numquam

quicquam. SY. tanto nequior.  
cliens amicus hospes nemost uobis? CT. sunt: quid  
postea?

SY. hisce opera ut data sit? CT. quae non data sit?  
non potest fieri. SY. potest. 530

CT. interdus; sed si hic pernocto, causae quid dicam,  
Syre?

SY. uah quam uellem etiam noctu amicis operam mos  
esset dari!

518 cum *ACF*<sup>1</sup>: autem *DG*: autem eum *L*: eum *cell*. aliquid operis *δ*  
519 defat- *AL* 520 prosum *PC*<sup>1</sup>: prorsus *δE* 521 siquid *Σ* 522 misere  
nimis *Don.*: misere (*om.* nimis) *Σ*: miser uiuos *A* utut *A* (*corr.* *Iov.*)  
525 illic *Iov.* *Σ* posse *A* (*corr.* *Iov.*) 527 rogabit *Σ* quem ego *Σ*  
528 mente *Σ* 530 non datast *A* 531 interdiu *Σ*

quin tu otiosus esto: ego illius sensum pulchre calleo.  
 quom feruit maxume, tam placidum quā ouem reddo.

CT. quomodo?

SY. laudariet te audit lubenter: facio te apud illum

deum; 535

uirtutes narro. CT. meas? SY. tuas: homini ilico

lacrumae cadunt

quasi puero gaudio. em tibi autem! CT. quidnamst?

SY. lupus in fabula.

CT. pater est? SY. ipsust. CT. Syre, quid agimus?

SY. fuge modo intro; ego uidero.

CT. siquid rogabit, nusquam tu me: audistin?

SY. potin ut desinas? (*Ctesipho goes into Micio's house*)

DEMEA

CTESIPHO

SYRVS

ii

SENEX

ADVLESCENS

SERVOS

DE. (*enters*) Ne ego homo sum infelix: primum fratrem

nusquam inuenio gentium; 540

praeterea autem, dum illum quaero, a uilla mercennarium  
 uidi: is filium negat esse rure. nec quid agam scio.

CT. (*appears at door*) Syre. SY. quid est? CT. men

quaerit?

SY. uerum. CT. perii. SY. quin tu animo bono es.

DE. quid hōc, malum, infelicitatis? nequeo satis

decernere;

nisi me credo huic esse natum rei, ferundis miseriis.

545

primus sentio mala nostra, primus rescisco omnia,

primus porro obnuntio, aegre solus siquid fit fero.

SY. (*aside*) rideo hunc: primum ait se scire: is solus

nescit omnia.

533 es *Iov.* Σ

534 feruit *A Don.*: feruet Σ

537 em *APC*: hem *cell.*

538 pater adest γ ipsust *K-L*: ipsest *A*: ipsest est δ: ipsest γ

539 rogabit

*D<sup>1</sup>L* 542 rure *Charis.* 142, *K-L*: ruri *codd.*

543 quid est *Aδ*: quid

agis (ais *E*) γ

548 CT. (*per notam*) *A*

DE. nunc redeo, si forte frater redierit uiso. CT. Syre,  
obsecro uidē ne ille huc prorsus se inruat. SY. etiam

taces? 550

ego cauebo. CT. numquam hercle ego hodie istuc  
committam tibi;  
nam me iam in cellam aliquam cum illa concludam:  
id tutissimumst.

SY. age, tamen ego hunc amouebo. (*Ctesipho withdraws*)

DE. sed ēccum sceleratum Syrum.

SY. non hercle hic qui uolt durare quisquam, si sic fit,  
potest.  
scire equidem uolō quot mihi sint domini: quae haec est  
miseria? 555

DE. (*aside*) quid ille gannit? quid uolt? (*aloud*) quid ais,  
bone uir? est frater domi?

SY. quid, malum, 'bone uir' mihi narras? equidem  
perii. DE. quid tibist?

SY. rogitas? Ctesipho me pugnis miserum et istam psaltriam  
usque occidit. DE. hem quid narras? SY. em uide ūt  
discidit labrum.

DE. quam ob rem? SY. me impulsore hanc emptam  
esse ait. DE. non tu eum rus hinc modo 560  
produxeris aibas? SY. factum; uerum uenit post insaniens:  
nil pepercit. non puduisse uerberare hominem senem!  
quem ego modo puerum tantillum in manibus gestaui  
meis.

DE. laudo: Ctesipho, patrissas: abī, uirum te iudico.

SY. laudas? ne ille continebit posthac, si sapiet, manus. 565

DE. fortiter! SY. perquam, quia miseram mulierem  
et me seruolum,

qui referire non audebam, uicit: hui perfortiter.

550 prorsus huc δ      551 hodie ego A Don.      552 iam om. γ      554 qui  
uolt Nonius 285, K-L: quidem codd. Don.      556 quid agis δE      560 ait  
esse A hinc modo A: hinc mihi δ: hinc γ      561 aiebas codd. post om. A  
565 laudasne Σ (*praeter D<sup>1</sup>F<sup>1</sup>*)      566 qua A<sup>1</sup>      567 referi A (*corr. Iov.*)

DE. non potuit melius. idem quod ego sentit te esse huic  
rei caput.

sed estne frater intus? SY. non est. DE. ubi illum  
inueniam cogito.

SY. scio ubi sit, uerum hodie numquam monstrabo.

DE. hem quid ais? SY. ita. 570

DE. diminuetur tibi quidem iam cerebrum. SY. at  
nomen nescio

illius hominis, sed locum noui ubi sit. DE. dic ergo  
locum.

SY. nostin porticum apud macellum hanc deorsum?

DE. quidni nouerim?

SY. praeterito hac recta platea sursum: ubi eo ueneris,  
cliuos deorsum uorsum est: hac te praecipitato. postea 575

est ad hanc manum sacellum: ibi angiportum propter est.

DE. quodnam? SY. illi ubi etiam caprificus magna est.

DE. noui. SY. hac pergito.

DE. id quidem angiportum non est peruium.

SY. uerum hercle. uah

censen hominem me esse? erraui: in porticum rursum  
redi:

sane hac multo propius ibis et minor est erratio. 580

scin Cratini huius ditis aedis? DE. scio. SY. ubi eas  
praeterieris,

ad sinistram hac recta platea, ubi ad Dianae ueneris,

ito ad dextram; prius quam ad portam uenias, apud  
ipsum lacum

est pistrilla et exaduorsum fabrica: ibist. DE. quid ibi  
facit?

SY. lectulos... in sole... ilignis pedibus faciundos dedit. 585

568 sensit A: sensit Σ 569 inueniam A: quaeram Σ 570 quid  
agis CPG 571 iam quidem δ 573 hanc DLE Don.: hac cett.  
574 sursus Bentley 575 uorsum om. A te om. A 577 quonam A  
nostin (nosti)? DE. noui δEF<sup>2</sup> 579 me hominem δE 583 dex-  
teram DGE locum Σ (praeter CP<sup>1</sup>F<sup>1</sup>) 584 pistrilla ei aduorsum A  
585 iligneis Σ



DE. ubi potetis uos: bene sane. sed cesso ad eum pergere?

(*leaves*)

SY. i sane: ego te exercebo hodie, ut dignus es, silicernium.

Aeschinus odiose cessat: prandium corrumpitur;

Ctesipho autem in amorest totus. ego iam prospiciam  
mihi:

nam iam abibo atque unum quicquid, quod quidem  
erit bellissimum, 590

carpam et cyathos sorbilans paullatim hunc producam  
diem. (*goes into Micio's house*)

MICIO HEGIO

iii

SENES II

MI. (*enters with Hegio*) Ego in hac re nil reperio quam  
ob rem lauder tanto opere, Hegio:  
meum officium facio, quod peccatum a nobis ortumst  
corrigo.

nisi si me in illo credidisti esse hominum numero qui ita  
putant,  
sibi fieri iniuriam ultro si quam fecere ipsi expostules, 595  
et ultro accusant. id quia non est a me factum agis  
gratias?

HE. ah minime: numquam te aliter atque es in  
animum induxi meum.

sed quaeso ut una mecum ad matrem uirginis eas,  
Micio,  
atque istaec eadem quae mihi dixti tute dicas mulieri:  
suspicionem hanc propter fratrem eius esse et illam  
psaltriam. 600

586 DE. ubi... SY. bene sane. DE. sed *C<sup>1</sup>P<sup>1</sup>FD<sup>1</sup>*: ubi... DE. bene (*uel*  
recte) sane sed *GLE* recte sane *DGL* 588 otiose δ 589 est in  
amore γ 590 adibo *D<sup>1</sup>LEF* quidque *DGL* 591 sorbillans Σ  
595 expostulant γ *Don.*: -lent δ 596 accusent δ 600 eius se .A  
(eius isse *Iov.*) fratrem esse: eius esse *Bentley*



satis diū dedisti uerba, sat adhuc tua nos frustratast fides.  
 'hem quid istuc obsecro' inquam 'est?' 'ualeas, habeas  
 illam quae placet.'

sensi ilico id illas suspicari, sed me reprehendi tamen  
 nequid de fratre garrulae illi dicerem ac fieret palam.  
 nunc quid faciam? dicam fratris esse hanc? quod

minimest opus 625

usquam efferri. ac mitto: fieri potis est ut nequa exeat:  
 ipsum id metuo ut credant. tot concurrunt ueri similia:  
 egomet rapui ipse, egomet solui argentum, ad me  
 abductast domum.

haec adeo mea culpa fateor fieri: non me hanc rem patri,  
 utut erat gesta, indicasse! exorassem ut eam ducerem. 630  
 cessatum usque adhuc est: iam porro, Aeschine,

expergiscere!

nunc hoc primumst: ad illas ibo ut purgem me; accedam  
 ad fores.

perii! horresco semper ubi pultare hasce occipio miser.  
 heus heus Aeschinus ego sum: aperite aliquis actutum  
 ostium.

prodit nescioquis: concedam huc.

MICIO AESCHINVS  
 SENEX ADVLESCENS

V

(Micio enters from Sostrata's house, speaking back within)

MI. Ita uti dixi, Sostrata, 635

facite; ego Aeschinum conueniam, ut quomodo acta  
 haec sunt sciat.

621 uerba nobis satis (sat Iov.) Iov. Σ 625 dicam om. A (add. Iov.) id (om.  
 hanc) quod PC<sup>1</sup>F<sup>1</sup> 626 ac Aδ (praeter G): age γG omitto DGL<sup>2</sup>E  
 629 fieri fateor δ 630 utut A Don.: ut Σ 631 iam Iov. Don.: nunc iam  
 δ: nunc cell. 632 hoc est primum γ me ut purgem δ 633 miser  
 D<sup>1</sup>G: fores A: fores miser cell. 635 ut Aγ dixi δE 636 facito Σ  
 haec acta δ sint A<sup>1</sup>

sed quis ostium hic pultauit? AE. (*aside*) pater hercle  
 est: perii. MI. Aeschine,  
 AE. (*aside*) quid huic hic negotist? MI. tune has  
 pepulisti fores?  
 (*aside*) tacet. quor non ludo hunc aliquantisper;  
 melius est,  
 quandoquidem hoc numquam mihi ipse uoluit credere. 640  
 (*aloud*) nil mihi respondes? AE. non equidem istas,  
 quod sciam.  
 MI. ita? nam mirabar quid hic negoti esset tibi.  
 (*aside*) erubuit: salua res est. AE. dic sodes, pater,  
 tibi uero quid istic est rei? MI. nil mihi quidem.  
 amicus quidam me a foro abduxit modo 645  
 huc aduocatum sibi. AE. quid? MI. ego dicam tibi:  
 habitant hic quaedam mulieres pauperculae;  
 ut opinor, eas non nosse te, et certo scio,  
 neque enim diu huc migrarunt. AE. quid tum postea?  
 MI. uirgo est cum matre. AE. perge. MI. haec uirgo  
 orbast patre; 650  
 hic meus amicus illi genere est proximus:  
 huic leges cogunt nubere hanc. AE. perii!  
 MI. quid est?  
 AE. nil: recte: perge. MI. is uenit ut secum auehat;  
 nam habitat Mileti. AE. hem uirginem ut secum auehat?  
 MI. sic est. AE. Miletum usque obsecro? MI. ita.  
 AE. animo malest. 655  
 quid ipsae? quid aiunt? MI. quid illas censes? nil enim.  
 commenta mater est esse ex alio uiro  
 nescioquo puerum natum, neque eum nominat;  
 priorem esse illum, non oportere huic dari.  
 AE. eho nonne haec iusta tibi uidentur postea? 660

637 hoc  $\Sigma$  pulsauit  $\Sigma$  640 dicere *A* 641 instas  $\delta C^2 P^2 F^2 E$  644 rei  
 est  $\gamma D^2$  648 has  $\gamma$  649 commigrarunt  $\Sigma$  653 MI. recte AE.  
 perge  $GL^2 E$  654 uehat *A* (*corr. lov.*) 656 quid ipsae aiunt  $D^1 GL$   
 istas  $\Sigma$  660 uidetur *A* (*corr. lov.*)

MI. non. AE. obsecro non? an illam hinc abducet,  
pater?

MI. quid illam ni abducatur? AE. factum a uobis duriter  
inmisericorditerque atque etiam, si est, pater,  
dicendum magis aperte, inliberaliter.

MI. quam ob rem? AE. rogas me? quid illi tandem  
creditur 665

fore animi misero qui illa consuevit prior,  
qui infelix haud scio an illam misere nunc amet,  
quom hanc sibi uidebit praesens praesenti eripi,  
abduci ab oculis? facinus indignum, pater!

MI. qua ratione istuc? quis despondit? quis dedit? 670

quoi quando nupsit? auctor his rebus quis est?

quor duxit alienam? AE. an sedere oportuit  
domi uirginem tam grandem dum cognatus huc

illinc ueniret expectantem? haec, mi pater,  
te dicere aequom fuit et id defendere. 675

MI. ridiculum! aduersumne illum causam dicerem  
quoi ueneram aduocatus? sed quid ista, Aeschine,  
nostra? aut quid nobis cum illis? abeamus. quid est?  
quid lacrimas? AE. pater, obsecro, ausculta.

MI. Aeschine, audiui omnia  
et scio; nam te amo, quo mage quae agis curae sunt mihi. 680

AE. ita uelim me promerentem ames dum uiuas, mi pater,  
ut me hoc delictum admisisse in me, id mihi

uehementer dolet  
et me tui pudet. MI. credo hercle, nam ingenium noui  
tuom

liberale; sed uereor ne indiligens nimium sies.

in qua ciuitate tandem te arbitrare uiuere? 685

uirginem uitasti quam te non ius fuerat tangere.

666 qui A: qui cum Σ illam Don. prius γ 667 amat γ 670 qui  
despondit AD<sup>1</sup> 671 qui est CPF<sup>1</sup> 673 hinc Don. Bentley 674 illim  
K-L 677 istic A: istaec L Don. 679 audi A 681 o mi γ 686 ius  
non Σ

iam id peccatum primum sane magnum, at humanum  
tamen:

fecere alii saepe item boni. at postquam id ēuenit, cedo  
numquid circumspexti? aut numquid tute prospexti tibi  
quid fieret, qua fieret? si te mi ipsum puduit proloqui, 690  
qua resciscerem? haec dum dubitas, menses abierunt  
decem.

prodidisti et te et illam miseram et gnatum, quod  
quidem in te fuit.

quid? credebas dormienti haec tibi confecturos deos?  
et illam sine tua opera in cubiculum iri deductum  
domum?

nolim ceterarum rerum te socordem eodem modo. 695

bono animo es, duces uxorem. AE. hem? MI. bono  
animo es inquam. AE. pater,  
obsecro, nunc ludis tu me? | MI. ego te? quam ob rem?  
AE. nescio:

quia tam misere hoc esse cupio uerum, eo uereor magis.  
MI. abi domum ac deos conprecare ut uxorem accersas:  
abi.

AE. quid? iam uxorem? MI. iam. AE. iam?

MI. iam quantum potest. AE. di me, pater, 700  
omnes oderint ni mage te quam oculos nunc ego amo  
meos.

MI. quid? quam illam? AE. aequē. MI. perbenigne.  
AE. quid? ille ubist Milesius?

MI. periit, abiit, nauem escendit. sed quor cessas?  
AE. abi, pater,  
tu potius deos conprecare; nam tibi eos certo scio,

687 <sane> magnum *Kauer*: magnum, magnum *Faermus*, *edd. plerique*  
688 uenit *A* 690 proloqui *A*: dicere  $\Sigma$  692 prodidisti te  $\gamma$   
695 nollem *D<sup>1</sup>G* 696 uxorem hanc  $\Sigma$  est *A* (*corr. Iov.*) 697 num  
ludis nunc tu me  $\delta$ : num ludis tu nunc me  $\gamma$  698 ideo  $\gamma$   
700 iamne uxorem ducam  $\Sigma$  701 ego *om. AL* 702 quicquam  
illam *A* 703 abiit periit n. ascendit  $\gamma$ : n. ascendit abiit periit  $\delta$   
escendit *AC<sup>1</sup>P<sup>1</sup>*: ascendit *cett.* 704 certe  $\gamma$



quo uir melior multo es quàm ego, obtemperaturos

magis. 705

MI. ego eo intro ut quae opus sunt parentur: tu fac ūt  
dixi, si sapis. (*goes into his house*)

AE. quid hōc est negoti? hoc est patrem esse aut hoc est  
filium esse?

si frater aut sodalis esset, qui mage morem gereret?

hic non amandus, hicine non gestandus in sinust? hem?

itaque adeo magnam mi inicit sua commoditate curam 710

ne imprudens forte faciam quod nolit: sciens cauebo.

sed cesso ire intro, ne morae meis nuptiis egomet siem?

(*goes into Micio's house*)

DEMEA

vi

SENEX

DE. (*enters*) Defessus sum ambulando: ut, Syre, te cum  
tua

monstratione magnus perdat Iuppiter!

perreptaui usque omne oppidum: ad portam, ad lacum, 715

quo non? neque illi fabrica ulla erat nec fratrem homo

uidisse se aibat quisquam. nunc uero domi

certum obsidere est usque donec redierit.

MICIO      DEMEA

vii

SENES II

MI. (*enters from his house*) Ibo, illis dicam nullam esse  
in nobis moram.

DE. sed ēccum ipsum. te iamdudum quaero, Micio, 720

MI. quidnam? DE. fero alia flagitia ad te ingentia

706 ego ibo δ *Priscian* 2.119

*codd.* 711 forte imprudens Aδ

719 nouam scaenam non incipiunt δE

709 amandus est *Iov.* δ

716 nec fabrica illi γ

710 iniecit

illuc *Iov.* Σ

boni illius adolescentis. MI. (*aside*) ecce autem!

DE. noua,

capitalia. MI. ohe iam. DE. ah nescis qui uir sit.

MI. scio.

DE. ah stulte, tu de psaltria me somnias

agere: hoc peccatum in uirginemst ciuem. MI. scio. 725

DE. oho scis et patere? MI. quidni patiar?

DE. dic mihi,

non clamas? non insanis? MI. non: malim quidem...

DE. puër natust. MI. di bene uortant! DE. uirgo

nil habet.

MI. audiui. DE. et ducenda indotatast. MI. scilicet.

DE. quid nunc futurumst? MI. id enim quod res ipsa

fert: 730

illinc huc transferetur uirgo. DE. o Iuppiter,

istocin pacto oportet? MI. quid faciam amplius?

DE. quid facias? si non ipsa re tibi istuc dolet,

simulare certe est hominis. MI. quin iam uirginem

despondi: res compositast: fiunt nuptiae;

735

dempsi metum omnem: haec mage sunt hominis.

DE. ceterum

placet tibi factum, Micio? MI. non, si queam

mutare. nunc quom non queo, animo aequo fero.

ita uitast hominum quasi quom ludas tesseris:

si illud quod maxume opus est iactu non cadit,

740

illud quod cecidit forte, id arte ut corrigas.

DE. corrector! nempe tua arte uiginti minae

pro psaltria periere: quae quantum potest

aliquo abiciundast, si non pretio at gratiis.

MI. neque est neque illam sane studeo uendere.

745

723 *echo A (corr. Iov.) ah om. A siet δ* 724 *o stulte A (corr. Iov.)*

726 *echo Σ* 727 *DE. malim quidem Don.* 728 *puer natus A: p.*

*natus est Iov. γ: p. est natus δ* 733 *facias rogitas Σ* 738 *id mutare A*

*aequo animo Σ (animo fero aequo F)* 744 *gratis A (at add. Iov.): uel*

*gratis Σ (at uel G)*

DE. quid igitur facies? MI. domi erit. DE. pro diuom  
fidem!

meretrix et materfamilias una in domo?

MI. quor non? DE. sanum te credis esse?

MI. equidem arbitror.

DE. ita me dī ament, ut uideo tuam ego ineptiam,  
facturum credo ut habeas quicum cantites.

750

MI. quor non? DE. et noua nupta eadem haec discet?

MI. scilicet.

DE. tu inter eas restim ductans saltabis? MI. probe.

DE. probe? MI. et tu nobiscum una, si opus sit.

DE. ei mihi!

non te haec pudent? MI. iam uero omitte, Demea,

tuam istanc iracundiam atque ita uti decet

755

hilarum ac lubentem fac te gnati in nuptiis.

ego hos conuenio, post huc redeo.

(*goes into Sostrata's house*) DE. o Iuppiter,

hancin uitam! hoscin mores! hanc dementiam!

uxor sine dote ueniet; intus psaltriast;

domus sumptuosa; adulescens luxu perditus;

760

senex delirans. ipsa si cupiat Salus,

seruare prorsus non potest hanc familiam.

## ACTVS V

SYRVS

DEMEA

i

SERVOS

SENEX

SY. (*enters from Micio's house*) Edepol, Syrisce, te curasti  
molliter

lauteque munus administrasti tuom:

746 facias  $\gamma D^2 G$  deum Iov.  $\delta$  747 erit una Iov.  $\Sigma$  748 sanumne  
 $\gamma D^2 L$  749 di bene ament A ego tuam A $\delta$  751 haec eadem  $\delta$   
753 DE. probe? MI. om.  $\gamma GL$  755 istam A $\delta$  756 hilarem  $\delta F$  in  
nati  $\gamma DL$  in om. AG 757 conueniam Iov.  $\Sigma$

abī. sed postquam intus sum omnium rerum satur, 765  
 prodeambulare huc lubitum est. DE. (*aside*) illud  
 sis uide:

exemplum disciplinae! | SY. ecce autem hic adest  
 senēx noster. quid fit? quid tu es tristis? DE. oh scelus!  
 SY. ohe iam! tu uerba fundis hic, Sapientia?

DE. tun si meus esses, SY. dis quidem esses, Demea, 770  
 ac tuam rem constabilisses. DE. exemplo omnibus  
 curarem ut esses. SY. quam ob rem? quid feci?

DE. rogas?

in ipsa turba atque in peccato maxumo,  
 quod uix sedatum satis est, potatis, scelus,  
 quasi re bene gesta. SY. sane nollem huc exitum. 775

DROMO	SYRVS	DEMEA
PVER	SERVOS	SENEX

ii

DR. (*enters from Micio's house*) Heus Syre, rogat te  
 Ctesipho ut redeas. SY. abi.  
 (*Dromo returns to Micio's house*)

DE. quid Ctesiphonem hic narrat? SY. nil. DE. eho  
 carnufex,  
 est Ctesipho intus? SY. non est. DE. quor hic  
 nominat?

SY. est alius quidam, parasitaster paullulus:  
 nostin? DE. iam scibo. SY. quid agis? quō abis?

DE. mitte me. 780

SY. noli inquam. DE. non manum abstines, mastigia?  
 an tibi iam mauis cerebrum dispergam hic?

(*goes into Micio's house*) SY. abit.

765 abi om. A (*in fine* 764 add. Iov.) rerum omnium δ 766 libitum est Σ:  
 libuit A 769 eho γD<sup>2</sup> fundes δ sapientia hic δ 771 exemplo  
 Bentley: exempla A: exemplum Σ 774 potatis Iov.: potis A: potasti Σ:  
 potastis Don. 775 huc D<sup>1</sup>G: hunc cett. 776 heus heus δ 780 scio A  
 781 SY. om. A (add. Iov.) 782 iam om. γ dispergi Σ (*ex -ge CLF*)

edepol comissatorem haud sane commodum,  
 praesertim Ctesiphoni! quid ego nunc agam?  
 nisi, dum haec silesunt turbae, interea in angulum 785  
 aliquo abeam atque edormiscam hoc uilli: sic agam.  
 (*goes into Micio's house*)

MICIO      DEMEA

iii

SENES II

(*Micio enters from Sostrata's house, speaking back within*)

MI. Parata a nobis sunt, ita ūt dixi, Sostrata:  
 ubi uis. . . quisnam a me pepulit tam grauiter fores?

DE. (*enters from Micio's house*) ei mihi! quid faciam?  
 quid agam? quid clamem aut querar?

o caelum, o terra, o maria Neptuni! MI. em tibi! 790

resciuit omnem rem: id nunc clamat: ilicet;  
 paratae lites: succurrendumst. DE. eccum adest  
 communis corruptela nostrum liberum.

MI. tandem reprime iracundiam atque ad te redi.

DE. repressi redii, mitto maledicta omnia: 795

rem ipsam putemus. dictum hoc inter nos fuit

(*ex tē adeo ortumst*) ne tu curares meum

neue ego tuom? responde. MI. factumst, non nego.

DE. quor nunc apud te potat? quor recipis meum?

quor emis amicam, Micio? numqui minus 800

mihi idem ius aequomst esse? quid mecumst tibi?

quando ego tuom non curo, ne cura meum.

MI. non aequom dicis. DE. non? MI. nam uetus

uerbum hoc quidemst,

communia esse amicorum inter se omnia.

786 uillis A: uini γ (*praeter E*)

om. γ 791 scilicet Σ (*licet D*<sup>2</sup>)

797 est ortum A: exortum est δ

A: quam D<sup>1</sup>F: quod *cett.*

787 dixti D<sup>2</sup>LEF<sup>2</sup>

793 nostrorum γ

800 numquid minus *Iov.* Σ

803 DE. *del. Don.*

789 quid agam

796 inter nos hoc γ

801 quid

804 se om. A (*add. Iov.*)

DE. facete! nunc demum istaec nata oratiost? 805  
 MI. ausculta paucis nisi molestumst, Demea.  
 principio, si id te mordet, sumptum filii  
 quem faciunt, quaeso hoc facito tecum cogites:  
 tu illos duo olim pro re tolerabas tua,  
 quod satis putabas tua bona ambobus fore, 810  
 et me tum uxorem credidisti scilicet  
 ducturum. eandem illam rationem antiquam optine.  
 conserua quaere parce, fac quam plurimum  
 illis relinquo, gloriam tu istam optine.  
 mea, quae praeter spem euenere, utantur sine. 815  
 de summa nil decedet: quod hinc accesserit  
 id de lucro putato esse omne. haec si uoles  
 in animo uere cogitare, Demea,  
 et mihi et tibi et illis dēpseris molestiam.  
 DE. mitto rem: consuetudinem amborum. . . MI. mane: 820  
 scio: istuc ibam. multa in homine, Demea,  
 signa insunt ex quibus coniectura facile fit,  
 duo quōm idem faciunt, saepe ut possis dicere  
 'hoc licet inpune facere huic, illi non licet',  
 non quo dissimilis res sit sed quo is qui facit. 825  
 quae ego inesse in illis uideo, ut confidam fore  
 ita ūt uolumus. uideo sapere intellegere, in loco  
 uereri, inter se amare: scire est liberum  
 ingenium atque animum: quouis illos tu die  
 redducas. at enim metuas ne ab re sint tamen 830  
 omissiores paullo. o noster Demea,  
 ad omnia alia aetate sapimus rectius;  
 solum unum hoc uitium adfert senectus hominibus:  
 adtentiores sumus ad rem omnes quam sat est:

808 facito hoc δ: f. haec γ 809 duos *Iov.* Σ olim duos δ tollebas γ  
 814 instanc tibi γ 816 decedit *A* 817 omnia Σ 820 amborum  
*A*: ipsorum *Iov.* Σ 824 hoc *A* γ: huic δ 825 non quod Σ sed quod γ  
 826 inesse in illis *edd.*: inesse illis *A*: in illis esse Σ 827 uideo eos Σ  
 828 scire et *A* 833 senectus adfert γ



quod illos sat aetas acuet. DE. ne nimium modo 835  
 bonae tuae istae nos rationes, Micio,  
 et tuos iste animus aequos subuortat. MI. tace:  
 non fiet. mitte iam istaec; da te hodie mihi:  
 exporge frontem. DE. scilicet ita tempus fert:  
 faciundumst. ceterum ego rus cras cum filio 840  
 cum primo luci ibo hinc. MI. de nocte censeo:  
 hodie modo hilarum fac te. DE. et istam psaltriam  
 una illuc mecum hinc abstraham. MI. pugnaueris:  
 eo pacto prorsum illi adligaris filium.  
 modo facito ut illam serues. DE. ego istuc uidero, 845  
 atque ibi fauillae plena, fumi ac pollinis  
 coquendo sit faxo et molendo; praeter haec  
 meridie ipso faciam ut stipulam colligat:  
 tam excoctam reddam atque atram quam carbost.

MI. placet:  
 nunc mihi uidere sapere. atque equidem filium 850  
 tum, etiam si nolit, cogam ut cum illa una cubet.  
 DE. derides? fortunatu's qui isto animo sies.  
 ego sentio. . . MI. ah pergisne? DE. iam iam desino.  
 MI. i ergo intro, et quoi reist ei rei hunc sumamus diem.  
 (*goes into his house with Demea*)

DEMEA iv  
 SENEX

DE. (*enters from Micio's house*) Numquam ita quisquam  
 bene subducta ratione ad uitam fuit 855  
 quin res aetas usus semper aliquid adportet noui,

837 subuortant  $\Sigma$  840 ego *om.*  $\Sigma$  cras *om.*  $\gamma$  841 primo luce *Iov.*:  
 prima luce  $\Sigma$  immo de  $DGP^2C^2F^2E$ : immo ego de  $L$  842 fac te  $A$ : te fac  
 $\Sigma$  (te face  $Lp$ ,  $K-L$ ) 844 illic *Iov.*  $\Sigma$  846 atque ibi  $ADPC$ : atque illi  
 (*uel illa*) *cett.*: atque *in fine* 845 *Bentley*, *Mar.* 850 DE. atque  $A\gamma L$   
 852 MI. derides DE. fortunatus  $A$  854 MI. *del.* *Kauer* quod res est  
 $A$  (*corr. Iov.*): cui rei opus est  $\delta E$

aliquid moneat: ut illa quae te scisse credas nescias,  
et quae tibi putaris prima, in experiundo ut repudies.  
quod nunc mi euenit; nam ego uitam duram quam

uixi usque adhuc

prope iam excurso spatio omitto. id quam ob rem?

re ipsa repperi 860

facilitate nil esse homini melius neque clementia.  
id esse uerum ex me atque ex fratre quouis facilest noscere.  
ille suam semper egit uitam in otio, in conuiuuiis,  
clemens placidus, nulli laedere os, adridere omnibus;  
sibi uixit, sibi sumptum fecit: omnes bene dicunt, amant. 865  
ego ille agrestis saeuos tristis parcus truculentus tenax  
duxi uxorem: quam ibi miseriam uidi! nati filii,  
alia cura. heia autem, dum studeo illis ut quam plurimum  
facerem, contriui in quaerundo uitam atque aetatem  
meam:

nunc exacta aetate hoc fructi pro labore ab eis fero, 870  
odium; ille alter sine labore patria potitur commoda.  
illum amant, me fugitant; illi credunt consilia omnia,  
illum diligunt, apud illum sunt ambo, ego desertus sum;  
illum ut uiuat optant, meam autem mortem expectant  
scilicet.

ita eos meo labore eductos maximo hic fecit suos 875  
paullo sumptu: miseriam omnem ego capio, hic  
potitur gaudia.

age age, nunciam experiamur contra ecquid ego possiem  
blande dicere aut benigne facere, quando hoc prouocat.  
ego quoque a meis me amari et magni fieri postulo:  
si id fit dando atque obsequendo, non posteriores feram. 880  
deerit: id mea minime refert, qui sum natu maxumus.

857 scire γ 858 putares δ ut om. γ 860 decurso iam (om. prope?)  
Priscian.: iam dec-. Eogr. K-L mitto CFE 863 egit Aγ: gessit δ  
868 heia Aδ: porro γ 875 meo om. FE edicatos A (corr. Iov.): edoctos  
C<sup>1</sup>D maxime DG 876 gaudia Iov. Σ (gaudio F): commoda A 877 iam  
om. γG porro contra A (porro del. Iov.) possim Iov. DL 878 huc  
D<sup>1</sup>G: eo γ D<sup>2</sup>L 879 fieri A: pendi Iov. Σ post 881 nouam scaenam non habent γ

SYRVS      DEMEA  
SERVOS      SENEX

v

SY. (*enters from Micio's house*) Heus Demea, orat frater  
ne abeas longius.

DE. quis homo? o Syre noster, salue: quid fit? quid  
agitur?

SY. recte. DE. optumest. (*aside*) iam nunc haec tria  
primum addidi  
praeter naturam: 'o noster, quid fit? quid agitur?' 885  
(*aloud*) seruom haud inliberalem praebes te et tibi  
lubens bene faxim. SY. gratiam habeo. DE. atqui,  
Syre,  
hoc uerumst et ipsa re experiere propediem.

GETA      DEMEA  
SERVOS      SENEX

vi

(*Geta enters from Sostrata's house, speaking back within*)

GE. Era, ego huc ad hos prouiso quam mox uirginem  
accersant. (*faces audience*) sed ecce Demeam.  
saluos sies. 890

DE. o. . . qui uocare? GE. Geta. DE. Geta, hominem  
maxumi

preti te esse hodie iudicaui animo meo.  
nam is mihi profectost seruos spectatus satis  
quod dominus curaest, ita uti tibi sensi, Geta,  
et tibi ob eam rem, si quid usus uenerit, 895  
lubens bene faxim. (*aside*) meditor esse adfabilis,  
et bene procedit. GE. bonus es quom haec existumas.  
DE. (*aside*) paullatim plebem primulum facio meam.

882 rogat Σ      883 homo est *Iov. δE*      889 hinc *C²D²LE* ad uos *A*  
(*corr. Iov.*) prouisam *γL*      892 esse te *γ* iudicaui hodie *δ*      893 est  
profecto Σ      894 ut Σ      898 facito *P¹F*

AESCHINVS  
ADVLESCENS

DEMEA  
SENEX

SYRVS  
SERVI II

GETA

vii

AE. (*enters from Micio's house*) Occidunt mequidem dum  
nimis sanctas nuptias

studēt facere: in adparando consumunt diem. 900

DE. quid agitur, Aeschine? AE. ehēm, pater mi, tu hic  
eras?

DE. tuos hercle uero et animo et natura pater,  
qui tē amat plus quam hosce oculos. sed quor non  
domum

uxorem accersis? AE. cupio; uerum hoc mihi moraest,  
tibicina et hymenaeum qui cantent. DE. eho 905

uin tu huic seni auscultare? AE. quid? DE. missa  
haec face,

hymenaeum turbas lampadas tibicinas,  
atque hanc in horto maceriam iubē dirui  
quantum potest: hac transfer: unam fac domum;  
transduce et matrem et familiam omnem ad nos.

AE. placet, 910

pater lepidissime. DE. (*aside*) euge! iam lepidus uocor.  
fratri aedes fient peruiiae, turbam domum  
adducet, sumptu amittet multa: quid mea?  
ego lepidus in eo gratiam. iubē nunciam  
dinumeret ille Babylo uiginti minas. 915

(*aloud*) Syre, cessas ire ac facere? SY. quid ago?

DE. dirue. (*Syrus goes into Micio's house*)

tu illas abi et transduce. GE. di tibi, Demea,  
bene faciant, quom te uideo nostrae familiae

899 me equidem A 900 totum consumunt Σ 901 tun Σ 904 uxorem  
quaeso accersis γ morast A (*corr. Iov.*) 905 cantet DG: canat γ  
906 istaec A (*corr. Iov.*) δ 907 turbam hymenaeum γ turbam γD  
lampedes A 909 potes P<sup>2</sup>GL 910 traduc A 912 fratris Iov. Σ  
913 adducet om. A (*in fine 912 suppl. Iov.*) et sumptu G: et sumptum cett.  
post 914 deficit A 915 illi p Don.: ille cett. 916 ago γ (*praeter F<sup>1</sup>*) L:  
ego cett. 917 et γ: ac δ

tam ex animo factum uelle. DE. dignos arbitror.

(*Geta goes into Sostrata's house*)

quid tu ais? AE. sic opinor. DE. multo rectiust 920  
quam illam puerperam hac nunc duci per uiam  
aegrotam. AE. nil enim melius uidi, mi pater.  
DE. sic soleo, sed ecce Micio egreditur foras.

MICIO

DEMEA

AESCHINVS

viii

SENES II

ADVLESCENS

MI. (*enters from his house*) Iubēt frater? ubi is est?

tu iubes hoc, Demea?

DE. ego uero iubeo et hac re et aliis omnibus 925

quam maxume unam facere nos hanc familiam,  
colere adiuuare adiungere. AE. ita quaeso, pater.

MI. haud aliter censeo. DE. immo hercle ita nobis decet.  
primum huius uxoris mater. MI. est. quid postea?

DE. proba et modesta. MI. ita aiunt. DE. natu

grandior. 930

MI. sciō. DE. parere iamdiu haec per annos non potest;  
nec qui eam respiciat quisquam est: solast.

MI. (*aside*) quam hic rem agit?

DE. hanc te aequomst ducere, et te operam ut fiat dare.

MI. me ducere autem? DE. te. MI. me? DE. te

inquam. MI. ineptis. DE. si tu sis homo,

hic faciat. AE. mi pater! MI. quid tu autem huic,

asine, auscultas? DE. nil agis: 935

fieri aliter non potest. MI. deliras. AE. sine te

exorem, mi pater.

MI. insanis: aufer. DE. age, da ueniam filio.

MI. satīn sanus es?

920 agis C 921 hanc δF 922 uidi melius C Mar. 924 tu Don.  
ut uid.: tun D<sup>1</sup>: tune (tuni G) cett. 929 uxorist Arusian. 494: uxoris est Σ  
MI. quid (om. est) γG 932 recipiat GEF<sup>2</sup> 935 autem om. γ  
937 aufer Don.: om. codd. quaeso filio γD<sup>2</sup>

ego nouos maritus anno demum quinto et sexagensimo  
fiam atque anum decrepitam ducam? idne estis auctores  
mihi?

AE. fac: promisi ego illis. MI. promisti autem? de te  
largitor, puer. 940

DE. age, quid siquid te maius oret? MI. quasi non  
hoc sit maxumum.

DE. da ueniam. AE. ne grauare. DE. fac, promitte.  
MI. non omittitis?

AE. non, nisi te exorem. MI. uis est haec quidem.  
DE. age prolixè, Micio.

MI. etsi hoc mihi prauom ineptum absurdum atque  
alienum a uita mea  
uidetur, si uos tanto opere istuc uoltis, fiat.

AE. bene facis. 945  
merito te amo. DE. uerum... (*aside*) quid ego dicam,  
hoc quom confit quod uolo?

(*aloud*) quid nunc quod restat? Hegio | est his cognatus  
proxumus,

adfinis nobis, pauper: bene nos aliquid facere illi decet.

MI. quid facere? DE. agellist hic sub urbe paullum  
quod locitas foras:

huic demus qui fruatur. MI. paullum id autemst?

DE. si multumst, tamen 950  
faciundumst: pro patre huic est, bonus est, noster est;  
recte datur.

postremo non meum illud uerbum facio quod tu, Micio,  
bene et sapienter dixisti dudum: 'uitium commune  
omniumst

940 promisi *codd.* 941 hoc non γ 943 DE. non...exorem *G*  
946 amo te γ ego quid dicam δ confit (*om. cum*) *Don. ad An.* 167: fit Σ  
947 MI. quid...restat *codd.* (*nisi quod Micionis nota erasa est in P, notae ante*  
*et post quid in D erasae sunt*) 949 sub urbe est his agelli δ foras *P<sup>1</sup>C<sup>1</sup>*  
(*feras F<sup>1</sup>*): foris *cett.* 950 paululum *codd.* etsi δ multum sit γ tamen  
*om. γ* 952 nunc (*pro non*) *Paumier, Bentley* 953 est omnium *DL*:  
est *om. G*



quod nimium ad rem in senecta adtenti sumus'? hanc  
 maculam nos decet  
 effugere. et dictumst uere et re ipsa fieri oportet.

AE. mi pater! 955

MI. quid istic? dabitur quando quidem hic uolt.

DE. gaudeo.

nunc tu germanu's pariter animo et corpore.

(*aside*) suo sibi gladio hunc iugulo.

SYRVS	DEMEA	MICIO	AESCHINVS	ix
SERVOS	SENES II		ADVLESCENS	

SY. (*enters from Micio's house*) Factumst quod iussisti,  
 Demea.

DE. frugi homo's. ergo edepol hodie mea quidem sententia  
 iudico Syrũ fieri esse aequom liberum. MI. istunc

liberum? 960

quodnam ob factum? DE. multa. SY. o noster Demea,  
 edepol uir bonu's.

ego istos uobis usque a pueris curauim ambo sedulo:  
 docui monui bene praecepi semper quae potui omnia.

DE. res apparet. et quidẽ porro haec, opsonare cum fide,  
 scortum adducere, adparare de die conuiuium: 965

non mediocris hominis haec sunt officia. SY. o lepidum  
 caput!

DE. postremo hodie in psaltria hac emunda hic adiutor  
 fuit,

hic curauit: prodesse aequomst: alii meliores erunt.

955 et (*prius*) om. γ ipsa re γ 955-8 ordinem et notas sic restituit  
*Umpfenbach* 955 MI. gaudeo DL: om. cett. 956 MI. quid γ G  
 istuc codd. quidem quando γ uolt. AE. mi pater codd. (AE. mi pater  
 om. F<sup>1</sup>) 957 om. P<sup>1</sup>C<sup>1</sup>F<sup>1</sup> MI. nunc... G nunc tu germanus D: nunc  
 tu mihi es (uel es mihi uel es) germanus cett. et animo δγ<sup>2</sup> 958 om. L  
 gaudeo (-dio G) suo Σ 960 liberum aequom δ 961 bonus es δE  
 967 istac γ

denique hic uolt fieri. MI. uin tu hoc fieri? AE. cupio.

MI. si quidem hoc  
tu uis: Syre, eho accede huc ad me: liber esto.

SY. bene facis. 970

omnibus gratiam habeo et seorsum tibi praeterea, Demea.

DE. gaudeo. AE. et ego. SY. credo. utinam hoc

perpetuom fiat gaudium,

Phrygiam ut uxorem meam una mecum uideam liberam!

DE. optumam quidē mulierem. SY. et quidē tuo

nepoti huius filio

hodie prima mammam dedit haec. DE. hercle uero

serio, 975

siquidem prima dedit, haud dubiumst quin emitti aequom  
siet.

MI. ob eam rem? DE. ob eam. postremo a me argentum  
quantist sumito.

SY. di tibi, Demea, omnes semper omnia optata offerant!

MI. Syre, processisti hodie pulchre. DE. siquidem porro,  
Micio,

tu tuom officium facies atque huic aliquid paullum

prae manu 980

dederis, unde utatur, reddet tibi cito. MI. istoc uilius.

DE. frugi homost. SY. reddam hercle; da modo.

AE. age, pater! MI. post consulam.

DE. faciet. SY. o uir optume! AE. o pater mi

festiuissime!

MI. quid istuc? quae res tam repente mores mutauit tuos?  
quod prolubium? quae istaec subitast largitas?

DE. dicam tibi: 985

ut id ostenderem, quod te isti facilem et festiuom putant,  
id non fieri ex uera uita neque adeo ex aequo et bono,  
sed ex adsentando indulgendo et largiendo, Micio.

969-70 tu uis (*in fine* 969) PLF: hoc uoltis D<sup>1</sup>G<sup>1</sup> eho Syre δ  
975 primam CDLEF 980 paululum γG 982 DE. K-L: AE. *codd.*  
983 mi pater γ 985 proluuium C<sup>2</sup>δ ista γ

nunc adeo si ob eam rem uobis mea uita inuisa,

Aeschine, est,

quia non iusta iniusta, prorsus omnia omnino obsequor, 990

missa facio: effundite emite, facite quod uobis lubet.

sed si uoltis potius, quae uos propter adulescentiam

minus uidetis, magis impense cupitis, consulitis parum

haec reprehendere et corrigere me et secundare in loco,

ecce me qui id faciam uobis. AE. tibi, pater,

permittimus: 995

plus scis quid opus factost. sed de fratre quid fiet?

DE. sino:

habeat: in istac finem faciat. MI. istuc recte. ω. plaudite!

990 iusta *CP*<sup>1</sup>: ista *cett.* sequor δ 992 si id γ 994 secundare *Don.*  
*Umpf.*: obsecundare Σ 995 quid faciam *P*<sup>1</sup>δ 996 facto sit δ  
 997 ista γ *D*<sup>2</sup> AE. γ *G*: *om. D* istud recte δ ω *om. D* *post* plaudite  
*habent* calliopius (*uel* calliopus *uel* calliopio) recensui *codd.*

## COMMENTARY

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### DIDASCALIA

Prefixed to each of the six plays of Terence is a 'production notice', to which the word *didascalía* is conventionally applied. Though the origin of the *didascalíae* is unknown, it is likely that they were compiled not later than the first century B.C. Like the *Διδασκαλίαι* to Greek plays the Terentian *didascalíae* purport to record the first production of each play, but in their present form they have suffered from some accretion and interpolation. Fortunately, for the *Adelphoe* real doubt attaches only to the role of L. Atilius Praenestinus (line 4<sup>1</sup>).

**INCIPIT** 'here begins'.

**TERENTI:** the gen. sing. of nouns in *-ius* and *-ium* was written with a single *-i* until the end of the Republic: the form in *-ii* is common in the Augustan age and regular from the Flavian era.

**ADELPHOE:** the Latin phonetic equivalent of Ἀδελφοί.

**L. AEMELIO PAVLO:** see *OCD*<sup>2</sup> s.v. *Paullus* (2) *Macedonicus*. L. Aemilius Paullus had brought the third Macedonian War to an end by his victory over Perseus at Pydna in 168 B.C. He died in 160 B.C. His two elder sons had by adoption become respectively Q. Fabius Maximus (*OCD*<sup>2</sup> s.v. *Fabius* (7)) and P. Cornelius Scipio (= Scipio Aemilianus: *OCD*<sup>2</sup> s.v. *Scipio* (11)).

**EGERE:** *agere* here means 'put on' or 'produce' a play.

**L. AMBIVIVS TVRPIO:** actor, producer, and manager of all Terence's plays; whether L. Atilius was co-producer with Ambivius or producer of a later performance is uncertain. For Ambivius cf. C. Garton, *Personal Aspects of the Roman Theatre* esp. 61-5 and no. 4 in Garton's *Register of Republican Actors* (ibid. 236: L. Atilius is no. 55 in the same list).

**MODOS FECIT:** all metres except senarii were accompanied by music played on *tibiae*. 'Flute' is a mistranslation of *tibia* (= Gr. αὐλός), since it was a reed instrument: trans. '(reed) pipe'.

**FLACCVS CLAVDI:** sc. *seruos*, 'Flaccus, slave of Claudius'. Though nothing is known of the music of the plays, it must have been an important feature to merit recording in the *didascaliae*. Flaccus wrote the music for all six of T.'s plays.

**TIBIIS SARRANIS:** the music was played by a single player on a pair of pipes, which might be of equal or unequal length. 'Sarranian' (= 'Tyrian') pipes were a type of *tibiae pares*. Whether 'equal' pipes were played in unison or in harmony is uncertain; for information on this highly disputatious subject cf. *OCD*<sup>2</sup> s.v. *Music* 10 (ii) and the bibliography there given.

**TOTA:** sc. *fabula*, 'throughout'. At the beginning of the *Ht.* the music was played *tibiis imparibus*, then *duabus dextris*: in all other plays of Terence the same type of pipes was used throughout.

**MENANDRV:** phonetic equivalent of Μενάνδρου; cf. note on *ADELPHOE*. The title of the Greek play is mentioned in the *didascaliae* only where the Greek and Latin titles differ; this is the case only with the *Phormio*, where the *didascalia* reads *Graeca Apollodoru Epidicazomenos* (= 'Claimant at Law').

**FACTA VI:** the interest in the order in which the plays were composed implies that the plays of Terence were collected in a single, carefully edited corpus. The history of the text of Plautus affords a marked contrast; in the Ciceronian age over 130 plays were current under his name, but of these only 21 were, according to the testimony of Varro, generally acknowledged to be genuine (Aulus Gellius, *N.A.* 3.3).

**COS:** for *co(n)sulibus*; the date is 160 B.C.

### C. SVLPICI APOLLINARIS PERIOCHA

Each of the plays of Terence has prefixed a summary (*periocha*) of the plot in twelve iambic senarii, written by Gaius Sulpicius Apollinaris of Carthage about the middle of the second century A.D. when there was a revived interest in early Republican literature.

**12 potitur . . . citharistriam:** in Terence *potior* usually governs the acc. and C. Sulpicius imitates that usage here.

## PERSONAE

The manuscripts of Greek plays mostly contain a list of the characters (τὰ τοῦ δράματος πρόσωπα): no such list appears in the manuscripts of Plautus and Terence, but a list can be reconstructed from the scene headings, where the names of the speakers with (in some manuscripts) their roles are given.

## PROLOGVS

Greek New Comedy seems generally to have used an expository prologue (often deferred) to give the audience information about the plot and the characters in the play. As a result the audience could watch the action unfold with a knowledge superior to that possessed by any of the actors in the drama. Assured of the ultimate 'happy ending' the spectator can view with detachment and amusement situations which at the time cause anxiety and even anguish to those involved in them. In some plays of Plautus the expository prologue is used, in others it is discarded: Terence rejects its use in all his six plays, and it must be assumed that he did so through deliberate choice, preferring to let the plot unfold itself as the play progressed. He used the prologue instead as a vehicle of literary polemic. Because of this the prologues employ all the devices of rhetoric to make their points, and in this respect they differ significantly from the generally simple language of the plays themselves.

The prologue of the *Adelphoe* consists of four clearly defined sections, each shorter than its predecessor.

(i) The first section (lines 1-14) ostensibly concerns itself with refuting the arguments of his literary critics who object to his use of the technique of *contaminatio*. But Terence's prologues can never safely be taken only at their face value; they contain a good deal of special pleading, designed to discredit his opponents and win the audience over to the author's point of view. So here Terence objects to the unfair criticism of his adversaries (2), and offers to give evidence before his audience as judges (4). He is disingenuous in at least two respects. In 14 he claims that in utilising a scene from Diphilus he is making good what Plautus had omitted through *neglegentia* – that is, he claims credit for applying the principle of 'waste not, want not': but in the prologue to the *Andria* (20) he had used the same word *negle-*



*gentia* as a term of praise, applying it to Naevius, Plautus and Ennius, who had practised what Terence's critics now pejoratively called 'contaminatio'. But overt mention of the specific scene that Terence has taken from the *Synapthnescontes* of Diphilus – contrast the purely general reference to the borrowing from Menander's *Perinthia* at *An.* 13–14 – has a double purpose: (a) mention of a scene involving the abduction of a *meretrix* from a *leno* is calculated to whet the appetite of a Roman audience. Whatever his opponents might say about *contaminatio*, the introduction of this sort of scene was assured of a favourable reception from the spectators; the same tactic had paid off handsomely in the case of the *Eunuchus*, into which Terence had introduced a *parasitus* and *miles gloriosus* from Menander's *Kolax*. By so doing he had introduced the famous siege scene, which was to be borrowed to form a conspicuous element in the first English comedy, *Ralph Roister Doister*. (b) though the promise of a boisterous abduction scene will be kept to the letter, the audience might be pardoned for thinking that the young man who carries out the abduction is himself enamoured of the *meretrix*. Indeed nothing is done to dispel this misapprehension until the abduction scene has been completed before the eyes of the audience; only at the very end of II ii is it revealed that the girl is really Ctesipho's, not Aeschinus'. So, in this section, ostensibly dealing with problems of plagiarism and *contaminatio*, Terence engages the audience's attention for what is to come. The fact that the Diphilus scene has a completely different *raison d'être* when incorporated into Menander's Ἀδελφοί is a fact on which Terence does not feel it necessary to enlighten his audience during the prologue.

(ii) Lines 15–21 advert to another criticism of Terence's adversaries. But whereas the first section has been concerned with questions of dramatic structure and technique, the present section is concerned only with a personal charge, namely that Terence's play is not his own unaided work; he has been helped (the allegation goes) by *homines nobiles* (15). From an early date ancient commentators sought to put names to these *nobiles*. Difficulty has been felt on the grounds that lines 20–1 could scarcely refer to the *adulescentes* of the so-called Scipionic Circle. But since Scipio Aemilianus had fought at Pydna in 168, *in bello* would fit him as would the phrase *in otio, in negotio*. But all this, surely, makes very heavy weather of a passage that is not designed

to refute a serious accusation from Terence's opponents – even if there had in fact been suggestions of help from those in high places; rather its aim was, while ostensibly making gracious acknowledgment of help received, to allude to aristocratic patronage, to which a class-conscious Roman audience would be sure to respond. By 'name dropping', but leaving the audience to fill in its own names, Terence is engaging in a *captatio benevolentiae* for himself. Lastly, the occasion of the first performance of the play must be remembered – the funeral games in honour of L. Aemilius Paullus, whose son Scipio Aemilianus was. By alluding to his connection with the family responsible for giving the games, Terence seeks to ensure the audience's support against his adversaries, *isti maleuoli*.

(iii) Lines 22–4a: while telling the audience not to expect to hear the plot of the play, Terence lets it be known that the play will begin with the appearance of *senes*. It is now clear that the play will not open with the Diphilus scene, which in the *Synapothnescontes* had stood in *prima fabula* (9). These lines closely resemble Pl. *Trin.* 16–17 *sed de argumento ne expectetis fabulae: senes qui huc uenient, i rem uobis aperient*. But *Ad.* 23 goes further than *Trin.* 17: in Plautus the *senes* are to have a purely expository role. In the *Adelphoe* they will partly expound, but they will also themselves form an integral part of the dramatic action.

(iv) In lines 24b–5 a final appeal is made for a fair hearing – *aequanimitas* in the penultimate line contrasts with *iniquis* in line 2. The appeal for silence or a fair hearing or both occurs in each of Terence's prologues, and with the exception of *Ht.* 35–6 (*adeste aequo animo... per silentium*) always appears as its last sentence: so *aequanimitas* occurs as the very last word of the prologue of the *Phormio*. If the generally accepted chronology of Terence's plays is correct (see Introduction, p. 11), his appeal to the audience by their acceptance of the *Adelphoe* to encourage him to write further plays was frustrated by his own death in the next year.

**1 postquam poeta** are the opening words also of the *Phormio*, but there the *poeta uetus* is Luscius of Lanuvium (Terence himself being referred to by the juxtaposed *poetam*), whereas *poeta* here is Terence. *poeta*, referring to Terence, occurs in the prologues of each of his plays; further references to the poet are then given by *hic, hic noster* (*An.* 19), *hominem* (*Ph.* 2) etc.

**postquam** 'since'; causal, as in *Ph.* 1.

The initial alliteration of *p- p- s- s- s-* in line 1 is the first of many examples in the prologue, e.g. *peiores partem* (3), *fecit fabulam* (7), *sumpsit sibi* (10), *expressum extulit* (11), *furtumne factum* (13), *populo placent* (19), *sine superbia* (21). Other rhetorical figures (especially antithesis and assonance), designed to lend emphasis to the polemic, are noted as they occur.

**2 aduorsarios:** for later *aduersarios*. According to Quintilian (1.7.25) *uo-* changed to *ue-* before *r, s, t* in the middle of the second century B.C.

**3 rapere in peiorem partem** 'pick to pieces' (Sloman); cf. *An.* 193 *ad deterioorem partem plerumque adplicat*; *Eun.* 631-2.  
**quam:** sc. *fabulam quam*.

**4 indicio...iudices:** the judicial terms 'evidence...judges' are emphatically contrasted by their position as first and last words of the line; *indicio* predicative dative, as *Ht.* 384 (not in Plautus).

**5 laudin an uitio:** the two predicative datives recur in 418 (Demea speaking); *laudi* as predic. dative is not found in Plautus. All four exx. in T. are in *Ad.*

**-ne an** as 13; in both direct and indirect questions this collocation is commoner in Pl. and T. than *utrum...an*.

**6 Synapothnescontes** 'Comrades in Death'. How this theme fitted into a comedy in which a young man abducts a *meretrix* from a *leno* is quite uncertain. Diphilus of Sinope was born c. 360/50, and was therefore an older contemporary of Menander; cf. Webster, *Studies in Later Greek Comedy* ch. 6 (154-83); W. G. Arnott s.v. in *OCD*<sup>2</sup>. Plautus' *Casina*, *Rudens*, and (probably) *Vidularia* come from him. Even allowing for Plautine *retractatio* these plays all suggest that Diphilus had a liking for robust theatrical action.

**comoedias:** prodelision for *comoedia est*; so *neglegentias* (14) and regularly.

**10 reliquit integrum** 'left untouched', i.e. 'left alone': as *Ht.* 4-5 *ex integra Graeca integram comoediam | hodie sum acturus* shows, *integer* may also be applied, as is *nouam* in *Ad.* 12, to the new, hitherto unattempted play.

**11 uerbum de uerbo expressum** 'translated word for word'; however, the Latin concept of an exact translation was a good deal freer than ours is.

**extulit** is variously interpreted by editors; perhaps 'brought forth', as *Ad.* 626 *efferrī* = 'made public'.

**12 nouam**: cf. note on *integrum* (10). In his prologues T. repeatedly insists on the 'newness' of his plays; cf. *Ht.* 7, *Hec.* 2, *Ph.* 9.

**pernoscite**: the prefix *per-* ('thoroughly') emphasises the earnestness of T.'s appeal; *pernoscere* is similarly used in the prologues of *Andria* (25) and *Eunuchus* (45).

**13 furtum** 'plagiarism'; *Eun.* 28 (and 23 *fur*)

**14 reprehensum** 'reclaimed'.

**15 nam** here introduces a new point, 'Now as to the statement of. . .'

**isti** pointing to a group from whom the speaker dissociates himself, often, as here, carries a contemptuous note; see 43n.

**maleuoli**: used as a noun, as *Ht.* 16 (there the spiteful allegation is that T. practised *contaminatio*). *An.* 6 and *Ht.* 22 refer to a *maleuolus uetus poeta*, who is identifiable as Luscius Lanuvinus, for whom see Introduction pp. 8–10 and chs. 3–5 of C. Garton, *Personal Aspects of the Roman Theatre* (1972).

**nobilis** implies 'well-born and well-known', but has not yet acquired the specifically political connotation of 'descended from a consular'; cf. *OCD*<sup>2</sup> s.v. *nobilitas*.

**16 adsidue una**: the greater the collaboration his critics allege, the greater the compliment he regards it to himself.

**17 maledictum** is another recurrent word in T.'s prologues; cf. *An.* 7, *Ht.* 34, *Ph.* 3.

**18 eam**: for *id*, by attraction to *laudem* (as in classical Latin).

**quom**: causal *quom* + indicative is very common after verbs or phrases expressing pleasure or satisfaction, where it is best translated as '(in) that'. *quom* rather than *cum* is the usual spelling during the Republic.

**18–19 placet . . . placent**: emphasised by repetition and position as last word in the line.

**19 populo:** the Roman people in general, a wider category than *vobis uniuersis*, 'the whole audience'.

**20 in bello...negotio:** an effective tricolon with anaphora (*in*) and homoioteleuton (-o). Together *otio* and *negotio* represent *domi* as opposed to *bello*; but *otio* and *negotio* are also contrasted with each other; cf. Cato *apud* Cic. *pro Plancio* 27.66 *clarorum uirorum atque magnorum non minus otii quam negotii rationem exstare oportere*; Cic. *de Officiis* 3.1.1 *in otio de negotiis cogitare*.

**usust:** for *usus est* (*via usu' est*).

**21 sine superbia:** attempts have been made to interpret *superbia* as referring to *nobilium* (sc. *eorum*), since a reference to their lack of 'high-handedness' might seem a gracious compliment to the unnamed *nobiles*. It is doubtful if the Latin can be so interpreted – *sine superbia* must, unless there is some explicit indication to the contrary, refer to the subject of *usust*. But in any case in this context it is the attitude of the beneficiaries of the *nobiles* that is in question. T. rejects the criticism of his adversaries on the ground that, as others of the audience and the Roman people have used the help of the *nobiles sine superbia*, so he too may make the same claim *sine superbia*. *sine superbia*, then, is tantamount to *sine crimine superbiae*, 'without incurring the charge of being stuck up'.

**22-4a** Cf. Pl. *Trin.* 16-17, quoted in the introductory note to the Prologue, section (iii).

**24-5 facite...augeat:** for the construction see 381n.

**aequanimitas:** sc. *uost*ra.

**poetae** depends on *industriam*; *industria* occurs also in *Hec.* 32 (prologue).

**25 augeat:** the scansion -āt retains the original long vowel; contrast *audirēt* in 453. Cf. Laidlaw, *Prosody* 60-3.

## ACT I SCENE i

The act divisions that appear in printed editions of Plautus and Terence have no ancient authority, but were inserted by Renaissance editors seeking to apply to Roman comedy the five-act division

enjoined by Horace (*Ars Poetica* 189). On the other hand scene divisions and headings are an integral part of the earliest manuscripts of Plautus and Terence (fourth/fifth centuries A.D.). They do not, however, mark any break in the action, which was continuous from beginning to end, but merely indicate the entrance or exit of one or more characters. By contrast manuscripts of Menander mark act divisions, but not scene divisions; in so doing they conform to the practice of Greek New Comedy, which had choral interludes between the acts.

The stage represents a street in Athens. The back wall contains two doors, which lead in to the houses of Micio and Sostrata. There are exits along the street to left and right; by convention that to the spectators' right leads to the forum, that to their left to the country. Nothing in the play makes it certain which house is nearer the forum, but the staging is perhaps easier if Micio's house is to the (spectators') right.

**26 Storax:** Micio enters from his house, calling back, as he does so, within the house to the young slave, Storax. Receiving no reply he concludes that Storax, one of whose duties was, along with other *seruoli*, to act as escort to Aeschinus, has not yet brought his master back from last night's dinner party.

**27 seruolorum:** the diminutive is used also at *An.* 83 for slaves on escort duty.

**ierant** not *iuerant*, according to Donatus; it scans as a cretic.

**28 uspiam:** cf. 37 (the only other example in Terence). In both Plautus and Terence *uspiam* is used in conditional and in negative sentences, whereas *usquam* tends to be confined to the latter (and interrogative sentences expecting a negative answer).

**absis:** a potential subjunctive is the normal mood when 'you' refers to an indefinite second person.

**29 cesses** is stronger than *absis*, since it implies deliberate intent.

**satius est** = *melius est*, as 58, 234.

**in te dicit:** of hostile utterance, as 140, *An.* 874 (both with *gravius*).

**31 irata** belonging in sense to the previous line gains emphasis



from its position, and contrasts the more strongly with *propitii*, which stands as last word in the same line.

**propitii:** perhaps translate ‘indulgent’ or ‘doting’, but *propitius* is a stronger word in Latin: it is generally used of the benevolent attitude of gods, as in *Ph.* 636, and is well suited to the lavish affection that Micio bestows on his adopted son.

**32–4** Micio speaks like a henpecked husband, and it will come as a surprise to learn (44) that he is not married. But mention of the angry and suspicious wife has more than one function here. Micio’s marital state is a necessary part of the exposition, his attitude towards marriage helps to fill out his character, and it lends piquancy to the end of the play, where he finds himself forced to take a wife.

**33 animo obsequi:** cf. *An.* 641 *animo morem gessero*.

**34 soli:** masc. dat. sing. with *tibi*; T. has the fem. dat. sing. *solae* at *Eun.* 1004, and all other exx. of *soli* in T. are masculine. Similarly *alteri* is always masc., *alterae* the only form used for the fem. in T. Sense too favours taking *soli* with *tibi*: the idea of the man enjoying himself on his own appeals to Micio – he is not likely to have much sympathy for the woman left on her own.

**35f** For the advantages of childlessness and the disadvantages of having a son compare the words of the bachelor *senex* Periplectomenus in *Pl. M.G.* 705ff. (esp. 718–22): *pol si habuissem, satis cepissem miseriarum e liberis: | continuo excruciarer animi: si ei forte fuisset febris, | censerem emori; cecidisset ebruius aut de equo uspiam, | metuerem ne ibi diffregisset crura aut ceruices sibi.*

**35 ego** marks an emphatic change from the general to the personal.

**et:** the placing at the end of a line of a monosyllable that in sense goes with the next line is a common feature of T.’s style; cf. *aut* (38, 55). By the enjambement T. seeks to release his sentence rhythm from the artificial restraint of the metre. His ability to reproduce natural speech rhythms within the verse structure is not his least achievement.

**36 ne...alserit:** a verb of fearing may easily be understood from *quibus...sollicitor rebus*, but it is possible also to take it as an independent sentence, ‘May he not have...’ In either case trans. ‘I only hope he hasn’t...’



**38 uah:** an exclamation covering a range of feelings, esp. those of astonishment or dismay; cf. McGlynn II 258a.

**quemquamne...instituere:** acc.+inf. of exclamation, often expressing surprise or indignation; it is used both with and without the particle *n(e)*. *quisquam*, mostly in negative sentences or their equivalent (esp. interrogative and hypothetical), is usually a pronoun (*ullus* being the corresponding adjective); but not infrequently it is used adjectivally, esp. with *homo*, as *An.* 245, *Eun.* 324.

**40 atque** is often confused in MSS with *atqui*; it may have an adversative force here, as in *An.* 225 and (probably) *Ad.* 362, but is more simply taken as 'and furthermore'.

**41 iam inde** 'right from', as 440 *iam inde a puero* 'right from being a boy'.

**42 uitam urbanam:** the contrast between town life and country life (45 *ruri agere uitam*) is a commonplace of Greek thought, and is particularly frequent in comedy. The adjectives ἀστέιος and ἄγροικος carry secondary meanings, 'sophisticated' and 'boorish' respectively; these meanings are also possessed by their Latin equivalents *urbanus* and *rusticus*, and, through them, English 'urbane' and 'rustic'. It perhaps reveals something of Aristotle and the society in which he lived that ἄγροικος for him signifies one who falls short of the desired mean: no such pejorative sense attaches to ἀστέιος.

**43-4** Punctuation and interpretation of these lines are disputed, as they already were at the time of Donatus, who gives, though in garbled form, the Greek original of the passage. As regards Terence there are three main questions: (i) what is the force of *isti*? (ii) is it the possession of a wife, or the non-possession of a wife, that is said to be *fortunatum*? (iii) does Terence significantly alter what we assume to be what Menander wrote? Since it is clear from 30-4 and the tone of 46 that Micio does not approve of marriage, if *isti* is to mean *hi qui a me dissentiunt* (as Don. 43.5 suggests), it would have to mean those who think the possession of a wife to be a blessing. This interpretation would require the punctuation of a comma after *uxorem* (so K-L). The remark would, of course, be spoken sarcastically, since Greek and Roman comedy are both professedly misogynistic (Donatus' attempt to distinguish between Greek and Roman attitudes at 43.3

must be wrong). But the sentence structure that this punctuation would require has no parallel in Terence, and the natural run of the sentence after *ego hanc clementem uitam... secutus sum* suggests that the whole of *uxorem non habui* serves as an explicative, balancing unit: *uxorem, numquam habui* would disrupt that balance. If *uxorem numquam habui* is to be taken as one phrase, Micio distinguishes himself from *isti* (see 15n.), not in thinking differently from them (for they have the same view as he does), but as being a bachelor in contrast to married men (so Schol. Bembin. *qui uxores habent*). He ironically affects not to have the knowledge or experience to pass judgement on marriage – the irony will recoil on him at the end of the play, when he is coerced into joining their ranks. Irony, rather than the sarcasm demanded by the other interpretation, seems more Menandrian, and it is wise to accept that Terence follows his original, at least in essence, here. The whole of Menander's line cannot be certainly reconstructed from the mangled Greek that our manuscripts of Donatus offer, but the ending γυναικ' οὐ λαμβάνω (Bentley) seems sure, 'I do not take a wife'; it is tempting to look for μακάριον (= *fortunatum*) early in the line, and a possibility (no more) is χῶ μακάριόν φασιν, γυναικ' οὐ λαμβάνω. But whatever Menander wrote, it is unlikely that the Greek line could accommodate anything so pointed as the Latin *isti* (if correct, φασιν (= L. *aiunt*), 'they say', is much more generalised). It is possible, then, that Terence emphasised, in a way that Menander did not, Micio's self-satisfaction over his bachelor status. Such an emphasis would fit in well with his later reluctance to marry – a reluctance which, according to Donatus (on 938 q.v.), did not figure in the Greek original.

**44 contra haec omnia:** here *contra* is an adverb (its usual function in Terence) and *haec omnia* refers to what follows: in *Ph.* 521–2 (*nunc contra omnia haec | repperi qui det neque lacrumet*) *contra* is a preposition and *omnia haec* refers to what has preceded.

**45–6** The historic infinitives (*agere... habere*) express repeated or continuous action, the indicatives (*uxorem duxit* and *nati filii*) single events.

**48 eduxi:** Don. *quod nos 'educare' dicimus, 'educere' ueteres dixerunt.*  
**a paruolo** 'from being a little boy': cf. 494.

**49 in eo:** neuter, as the following *id*.

**oblecto** is a strong word, and can be used of the pleasure given by a woman to a man; cf. 284.

**carum:** again emotive language; cf. 39.

**50 item. . . me habeat** 'treat (regard) me similarly' (Schol. Bemb. *item me diligit*); cf. 48 *habui pro meo* and *Hec.* 278-9 *nam numquam secus habui illam ac si ex me esset gnata*.

**51 do, praetermitto:** Don. 'do' *sumptum*, 'praetermitto' *delicta*.

**52 pro meo iure agere:** *pro* = 'by virtue of', 'in accordance with'. For *ius* of parental authority cf. *Hec.* 243-4 *scio ego, Philumena, meum ius esse ut te cogam | quae ego imperem facere*. Though in Athenian law the father had *ius* with regard to his children, the Roman concept of *patria potestas* carries much sterner implications. Micio's assertion that he will not stand on parental authority may accordingly have drawn a somewhat different reaction from Terence's audience than it did from Menander's.

**52-3** Construe *quae alii clanculum patres faciunt*.

**clanculum** is here a preposition + acc. Elsewhere in T. it is an adverb; for *clam* as preposition cf. *Ph.* 1004 and my note thereon.

**quae fert adulescentia** 'as is the way with young men'; lit. 'the things that youth brings'; cf. *Ht.* 215 *illarum. . . rerum quas fert adulescentia*.

**54 ea ne me celet:** *ea* picks up the rel. clause *alii. . . quae faciunt*; *ea* and *me* are double acc. after *celare*, *ne. . . celet* noun cl. after *consuefeci*: in 74-5 *consuefacere* is followed by acc. + inf. The event quickly shows that Micio is mistaken in thinking that Aeschinus will conceal nothing from him; 141-54 make it clear that the realisation that this is so hits him hard.

**55** Micio describes conduct which he believes his system of education has kept Aeschinus from; consequently he uses words (*mentiri, fallere*) that are typical of slave conduct in comedy. But, in fact, Aeschinus *has* deceived his father, and *will* continue to lie to him (cf. 641).

**institerit:** the way in which Richard Bentley dispatches the vulgate reading *insuerit* is worth recording: 'Qualis porro sententia?

post *Insuerit*, quorsum infertur *Audebit*? quasi non saepe ac diu ausus sit, priusquam posset insuescere?' But his own suggestion *ita uti fit* ('rem ipsam puto me repperisse') is too audacious. *institerit* (from Martianus Capella's *instituerit*) may be accepted as a *pis aller*, since drastic corruption is unlikely in Terence.

**57-8** The principles that Micio enunciates are exemplary, but this need not imply that he is wholly successful in their application.

**pudore et liberalitate:** *pudore* clearly refers to the child's attitude towards its parent; so *An.* 263 *patris pudor*, where *patris* is objective genitive (= *erga patrem*). Does *liberalitate* also refer to the son's attitude? *Liberalitas*, which occurs only here in T. (never in Plautus) usually means 'generosity' vel sim., and this interpretation is supported by 62b-63a. In Micio's mind *pudore* and *liberalitate* fittingly represent the mutual bond he envisages between father and son - generosity on the part of the parent, respect on the part of the son. Donatus ad loc. has '*pudore*' *ad filios rettulit*, '*liberalitate*' *ad parentes*.

**liberalitate liberos:** the play on words (paronomasia) is found in Greek also, e.g. Plato, *Lg.* 919e ἐλεύθεροι ἐλευθέρως ('free men freely').

**satius esse:** cf. 29.

**59 haec fratri mecum non conueniunt:** Don. notes this as a *noua locutio*; cf. Cic. *Fin.* 5.29.87 *hoc mihi cum tuo fratre conuenit*.

**60 clamitans:** the scansion *clāmitāns* is highly suspicious: the operation of *breuis breuians* to shorten the last syllable of a present participle in a cretic word, and the beginning of a proceleusmatic foot with a pyrrhic word-ending (*-itans*) are both unparalleled in T. Yet *clāmitans* is supported by Don. and Cic. *de Inv.* 1.27, and should be retained. Cf. Laidlaw, *Prosody* 23 and 37.

**61 quor:** for orthography cf. note on *quom* (18). Note the quadruple use of *quor*. Micio is quoting Demea, who, when agitated, himself uses *quor* three times in 799f.

**nobis:** so-called 'ethic dative'; cf. Roby, *Latin Grammar* § 1150: 'Person interested in a statement; only personal pronouns in lively, often in ironical, expressions.' In translation usually to be omitted, sometimes translatable by equivalent pronominal adj. - 'Why are you ruining our boy?'; cf. 82.

**63 uestitu:** dative, as *neglectu Ht. 357*.

**63-4** As Demea stresses the idea of 'too much' with *nimio* . . . *nimum*, Micio picks up *nimum* with *nimum ipsest durus* to emphasise his rejection of Demea's argument.

**durus:** cf. 45 (*duriter*, of Demea) and 859, where Demea himself admits that his past life has been *duram*.

**praeter aequomque et bonum:** for *aequom* coupled with *bonum* cf. 987, *Ht. 788, Ph. 637*; for *-que et* cf. *An. 676 noctesque et dies, Ph. 1051 faciamque et dicam*. Since *-que et* is mostly found at the end of a line of verse, and in poets from Plautus to Pacuvius, it is probably to be regarded as an archaism; cf. K-S II 37(c) and Hofmann-Szantyr 514<sup>4</sup>.

**65 mea quidem sententia:** in 959 it is Demea who uses this phrase!

**66 credat:** causal subjunctive, not generic, since the subject of *errat* and *credat* is Demea. In Terence 'Causal Cls. take both Indic. and Subj. – the latter, however, much more frequently' (Allardice 148).

**68 sic . . . sic:** the repetition of *sic*, as well as the fact that *animum induco meum* virtually repeats *mea . . . est ratio*, emphasises the importance of what Micio is about to say.

**69 malo:** *malum* is commonly used in Pl. and T. of the punishment inflicted on slaves: here the punishment is of a wayward child.

**officium facit:** cf. 514, 593, 980; since the second element of *officium* (for *\*opi-ficium*) has the same root as *facere*, the phrase constitutes a *figura etymologica*.

**70 dum . . . tantisper:** cf. *Ht. 106-7 ego te meum esse dici tantisper uolo | dum quod te dignumst facies*.

**cauet** is superior to *pauet* (A), in spite of *metu* at 58 and 75. Confusion of C and P is common in Rustic Capitals – the script in which A is written, and in which the ancestor from which both A and Σ derive was probably written.

**71 fore clam:** so *palam est, Eun. 104, Hec. 713*; for adverb with *est* cf. 137 *aegre est*; Allardice 91; Hofmann, *Umgangssprache* 166f.

**rursum** is guaranteed by scansion here and (e.g.) *Hec. 291*: T. never has *rursus* + a vowel.

**ad ingenium redit:** cf. *ad ingenium redis, Hec. 113*.

**72 ille** scans as *ill'*; cf. Introduction p. 33; *beneficio* scans as proceleusmatic.

**adiungas**: a potential subjunctive is common with the indefinite second person singular, 'you' (Fr. *on*, German *man*): cf. 28n. (*absis*).

**ex animo** 'from the heart' 'sincerely'; cf. *Eun.* 175 *utinam istuc uerbum ex animo ac uere diceret*.

**73 par referre**: cf. *Eun.* 445 *par pro pari referto* ('give as good as you get'); Otto, *Sprichwörter*, s.v. *par* (3).

**praesens absens**: cf. *Eun.* 1058-9 *postulo ut mihi tua domus te praesente absente pateat*. Micio's confidence is not wholly borne out by Aeschinus' conduct.

**74 patriumst**: according to L & S (s.v. *paternus*) *patrius* is used of a father's nature, dignity, or duty, whereas *paternus* is used of his property, possessions, external relations etc. Terence does not observe this distinction; cf. *Ad.* 450.

**consuefacere**: the same verb is used in 54; *metu* in the next line similarly picks up the same word in 58.

**76 hoc pater ac dominus interest**: for the personal construction cf. *Eun.* 232-3 *stulto intellegens | quid interest?* For the impersonal construction cf. *Ad.* 393 *nimum inter uos... interest*.

**hoc**: probably accusative, as *quid* in *Eun.* 233 (quoted above). The repetition of *hoc* (anaphora) emphasises the point that Micio is making.

**hoc qui nequit**: it is simpler to understand *facere* than to take *hoc* as direct object of *nequit* (as does McGlynn s.v. *nequeo*).

**77 fateatur**: jussive subjunctive.

**nescire**: sc. *se*; the omission of the pronominal subject in an acc. + inf. construction, though also found in literary Latin, is a particularly common feature of colloquial Latin; cf. 151, 162, 401, 402 *et saepe*.

**imperare liberis**: since *liberi* has the same root as *libertas*, there is a play on words (almost='ruling the free'); but the paradox is already implied by 66-7, where Micio maintains that *imperium* is stronger if it is not imposed by *uis*.

**78 sed estne... agebam**: cf. *Ph.* 355, *Hec.* 455 for similar phrases to draw attention to the approach of someone about whom one



has just been talking. For a more graphic expression cf. 437 *lupus in fabula*.

**ipsus:** this alternative form for *ipse* is metrically necessary in some lines, e.g. 328, 472, and may be accepted here; cf. Laidlaw 79.

**et certe is est:** cf. *Eun.* 974 *sed estne ille noster Parmeno? et certe ipsus est*. In *An.* 906 there is no *et* before *certe is est*.

**79 nescioquid** 'somewhat', used adverbially, as *An.* 340 *laetus est nescioquid*.

**credo:** with parataxis (rather than indirect speech), as 150; it often precedes the parataxis (as here), but may also be inserted, as *Ph.* 40 *ei credo munus hoc conraditur*.

**iam** referring to the immediate future is very common in T. e.g. 181, 209, 293.

**80** Although Demea comes from the country, he enters from the direction of the forum, for it is there that he has heard the scandalous news he brings about Aeschinus. In the stage directions included in the text 'enters' and 'leaves' mean 'from or towards the direction of the forum (spectators' right)': the direction of all other entrances and exits is specifically given in the text.

**80-1** Whereas a simple greeting may be exchanged by *salve* :: (*o/et tu salve* (e.g. *An.* 267, *Pl. Bacch.* 587, 1106), the more elaborate formula *saluom (te) (ad)uenire* (or *-isse*) *gaudeo* is available to greet someone returning from abroad (as *Ph.* 255, 286) or coming to town from the country (here; *Eun.* 976). Politeness demands some reply to this formulaic greeting, at least between social equals. So, as Don. (quoted in 81n.) observes, Demea's failure to return his brother's greeting is a sign of his boorish nature. The following passages effectively point the contrast to Demea's behaviour: (i) *Ad.* 461 (q.v.) where *salve, Demea*, though added somewhat as an afterthought – Hegio's first thought is to tackle Demea about Aeschinus – shows the speaker conscious of the demands of courtesy; (ii) Menander, *Samia* 128-9 where Moschion greets his father on his return from abroad χαῖρέ μοι, πάτερ :: νῆ καὶ σὺ γ', ὦ παῖ :: τί σκυθρωπάξεις :: τί γάρ; (= *salve, mi pater* :: *et tu salve, gnate mi* :: *quid tristis es?* :: *quid tristis sim?*); (iii) Menander, *Dis Exapaton* 103-4 with its 'translation', *Pl. Bacch.* 536-7 χαῖρε, Cώστρατε :: καὶ σὺ :: τί κατηφῆς καὶ σκυθρωπός: *saluos*



sis, *Mnesiloche::salue::saluos quom peregre aduenis, cena detur*. For Menander see Gomme-Sandbach on *Samia* 430, where there is a dramatic reason for Moschion not to return the greeting of his elder; for a comparison of the papyrus fragment of the *Dis Exapaton* and *Bacchides* 494-562 (the longest passage that at present exists where part of the Greek original can be directly compared with its Roman adaptation) see E. W. Handley, *Menander and Plautus: a Study in Comparison* (1968).

**gaudemus:** note the 'polite' plural: in all other exx. of the formula in Pl. and T. the singular *gaudeo* is used. Micio has observed that his brother is *nescioquid tristem* and correctly infers that he will 'fly off the handle'; the polite plural (= 'we are all glad to see you') is intended (unsuccessfully) to mollify the irascible Demea.

## ACT I SCENE ii

Demea, who, before the play begins, has come to town from the country, arrives from the forum (spectators' right). He has just heard that Aeschinus has forcibly abducted a girl who had taken his fancy, and he comes to express his indignation that Micio tolerates such conduct in his son.

**81** The scene begins in the middle of a line, as at 635, 958. A certain liveliness is added thereby to the dialogue: in Plautus scene-ends invariably coincide with the end of the line of verse.

**ehem opportune:** cf. 266. As Luck, *Interjektionen* shows, *ehem* fills a pause when a speaker is momentarily at a loss what to say (Eng. 'Er...' 'Oh...') and is frequently used when a speaker comes unexpectedly upon someone he has been looking for. So here (Luck 73) it is the reaction of a man whose private train of thought is interrupted by the greeting of another. It is not in itself an exclamation of pleasant or unpleasant surprise (so Dziatzko-Kauer ad loc.), though the context may give it such a force. Donatus on 81.2 has *EHM OPPORTVNE...QVAERITO melius quam Menander, quod hic illum ad iurgium promptiorem quam resalutantem facit*. This can only imply that in Menander Demea answered his brother's greeting, though, as the exx. from *Dis Exapaton* and *Samia* (quoted in 80-1n.) show, this might have been done by quite a simple exchange. When Varro (quoted in

Suetonius' *Life of Terence*) says that he prefers Terence's version of the beginning of the play to that of Menander, it is possible that alterations such as T. made at this point were one of the things that weighed with him – Terence was famed for his skill in character drawing – but, in fact, we do not know what caused Varro to make this judgement.

**te ipsum quaerito:** cf. 321, 363.

**82 quid tristis es?** cf. 768, Menander, *Samia* 128-9 (quoted in 80-IN.).

**83 siet:** the archaic forms *siem*, *sies*, *siet*, *sient*, which are closely related to the Greek optatives εἶην (for \*ἔσιην) etc., are most commonly used at the line end *metri gratia*; but for a non-final example cf. *Ph.* 822.

Syntax of the words from *rogas* to *tristis ego sim* (v.l. *sum*) is uncertain. The simplest solution is to take it as one sentence with *quid tristis ego sim* as ind. question dependent on *rogas*: 'D'you ask me – when we've an Aeschinus – why I'm upset?' *siet* is then subjunctive by attraction, as 354, 681. A second possibility (essentially that of Dziatzko-Kauer) is to punctuate with a question mark after *siet*, and take *ubi...siet* as the ind. question after *rogas*; *quid tristis sim?* then picks up Micio's *quid tristis es?* as *quid ille fecerit?* picks up *quid fecit?* But 'Where's our Aeschinus?' is not the question Micio has asked, and this explanation seems to be excluded by Donatus' comment *VBI NOBIS AESCHINVS SIET quasi quaedam causa tristiciae est* and Schol. Bemb. *ubi* = (causal) *quando*. Consequently a third interpretation is worth considering, viz *rogas me, ubi...siet?* 'Need you ask, when we've an Aeschinus on our hands?' The formulaic *rogas* is more commonly used absolutely (e.g. *An.* 184, *Ad.* 772-3), but *rogas me* is also found (e.g. *Eun.* 653, *Ad.* 665); the subj. *siet* is then similar to *Hec.* 547 *adeon me esse peruicacem censes, quoi mater siem ut* etc. – in both cases a note of indignation, expressed in the main clause, is continued in the subordinate clause by the use of the indignant or repudiating subjunctive.

**quid tristis ego sim:** the variant reading *sum* is difficult, and – on the principle of *difficilior lectio potior* – deserves careful consideration. Though an indicative is possible in an ind. question in Pl. and T., if *quid...sum* is taken as ind. question depending on *rogas*, the subjunctive *siet* lacks obvious explanation. But if *quid...sum* is taken as an independent sentence, the subjunctive *sim* would still be expected, since

the words echo Micio's *quid tristis es* in the previous line, and the subjunctive is the almost invariable mood in such sentence-echoes in Pl. and T. Since *sim* is so clearly the reading to be expected, the appearance of *sum* in a number of manuscripts of the Σ family and in Donatus cannot be ignored. It may possibly be explained as follows: once the punctuation ...*siet?* had been established, *quid...ego sim?* as an independent sentence (and not immediately joined to *quid tristis es?*) was likely to produce the indicative *sum* in place of *sim*.

**dixin hoc fore:** cf. 79-80.

**84 quid ille fecerit?** the subjunctive is the normal mood when a speaker immediately picks up the words of the previous speaker in a 'sentence-echo'; the subjunctive should be regarded as expressing surprise and/or indignation.

**84-5 quem neque pudet...nec metuit:** from *quem* (after impersonal *pudet*) a subject has to be understood for *metuit*; cf. *Hec.* 595-6. Menander frag. 528 might be (but probably is not) the original of this passage.

**86 antehac:** scan *ānte(h)āc* (i.e. disyllable with -*e* elided before (*h*)*ac*).

**87 modo:** for initial position of *modo* cf. *Ht.* 774 *modone quae inuentast?*

**dissignauit:** *dissignare* rather than *designare* seems to be the preferred spelling when the meaning is to do something bad ('perpetrate'); cf. *TLL* v 1 719 and *OLD*, s.v. *designare*. Cf. Pl. *Most.* 413 *quae dissignata sint et facta nequiter*. A. Bartalucci, *Studi Classici e Orientali* 21 (1972) 230-43 argues that *designo* was replaced by *dissigno* in the post-classical period, when *dis-* tended to oust *de-* as an intensive prefix, and that *designo* should be read here and in *Most.* 413, as elsewhere.

**quidnam:** *nam* enclitic upon an interrogative word usually adds a note of insistence or impatience; often translatable in English by 'whatever' 'whoever'.

**88** Terence's ability to provide in Latin an elegant narrative style comparable to Menander's is noted by Cicero, with reference to *Andria* I i, in *de Oratore* 2.80.327. Here, in four lines (none of them end-stopped) we have a lively account of the abduction. Terence's audience has already been forewarned in the prologue (9-10) of the abduction, and has been told that it involves a *meretrix* owned by

a *leno*. In Demea's account a direct reference to the social status of the victims is avoided by the use of the words *alienas*, *dominum*, *mulierem*; Don. on 90.3 says *omnia magno colore et accusatorie dicta sunt et hoc maxime, quod 'lenonem' et 'meretricem' non dixit, contentus facti atrocitate personarumque uilitatem reticens*.

**89** *alienas* gains emphasis from its enjambed position.

**90** *mulcauit usque ad mortem* 'thrashed within an inch of his life'; cf. Pl. *M.G.* 163. For *usque ad* = 'up to, but stopping short of', cf. 182 *usque ad necem*; *Ph.* 327.

**90-1** *mulierem | quam amabat*: the erroneous belief that the girl abducted by Aeschinus is for his own pleasure is here stated for the first time. First the audience (252-3, q.v.), then Micio (see 364-5) learn that the *meretrix* is Ctesipho's *amica*: Demea's misconception persists – and motivates a train of further events and misunderstandings – until 783. It is probable (see p. 24 n. 1) that the Greek audience learned the truth about the *meretrix* not later than the end of the first act – possibly by means of a deferred divine prologue.

**93** *in orest omni populo* 'is on everyone's lips' 'is the talk of the town'; cf. Cic. *de Amicitia* 1.2 *qui tum fere omnibus erat in ore*.

**94** *conferendum exemplum*: for *confero* = *comparo* (only here in T.) cf. Pl. *Poen.* 298, 1047-8.

*non* = *nonne*, which T. for the most part, like Plautus, uses only as a prevocalic form.

**94-5** Demea seizes the chance of mentioning his second son, whom he kept to bring up himself, when he gave Aeschinus to Micio to adopt. This second son has been alluded to in 46-7 (*nati filii duo*), but his name, Ctesipho, is not mentioned until 252. Demea's belief that Ctesipho *ruri esse parcum ac sobrium* (as he himself *ruri...parce ac duriter | se habere* 45-6) is an illusion, but at this moment the Latin audience does not know it (nor did Menander's, if the prologue was deferred). When Donatus on 94.2 says *satis comice hoc infertur legentibus argumentum, nam magis in culpa est ille ipse quem laudat*, it is to be noted that it is the reader familiar with the play and able to go back to what has gone before who can savour the irony, not the Roman audience.

**96 huius:** sc. *facti*, governed by *simile*, rather than sc. *Ctesiphonis* (dependent on *factum*). The nominal sentence, with apparent omission of *est*, is common in pithy sayings and proverbs consisting simply of subject and predicate; cf. *Ph.* 454 *quot homines tot sententiae*.

**illi:** 'against him', *datius incommodi*; cf. 116 *mihi*.

**97 tibi...tu:** Don. *pronuntiandum est intento digito et infestis oculis*.

**tu illum:** since *tu* is emphatic, the scansion *tū illum* (*tū* shortened by prosodic hiatus, *ill-* by brevis breuians) is preferable to *t(u) ill-*.

**98 numquam** as often = *prorsus non*; so *numquam quicquam* = 'there's nothing at all' (or 'on earth').

**99 rectum:** this is the first hint that Micio is going to argue on moral grounds.

**100 quorsum istuc** 'What d'you mean by that?' (lit. 'Whither that (remark) of yours?'); cf. *An* 361 *quorsus nam istuc?*

**101 flagitium:** a word implying strong moral condemnation, 'scandalous conduct'. According to Donatus Micio by implication concedes that Aeschinus' conduct is a *peccatum* or *delictum*, and denies only that it merits the word connoting greater opprobrium. This may be so, but the main point is that Micio seeks to forestall the charge of *flagitium* that he knows Demea is likely to bring – that this is Micio's tactic in dealing with his brother we learn from his own lips in 144f. *flagitium* is a word that is dear to Demea's heart; of fourteen exx. in *T.* six occur in *Ad.* and all are spoken by or to Demea (101, 112, 379, 408, 422, 721). In 408 (q.v.) and 422 Syrus is able to pull Demea's leg by using the word that is so congenial to Demea.

**mihi crede:** Don. *quasi imperito dicit*.

**adulescentulum:** since *adulescentulus*, in contrast to *adulescens*, gives a short penultimate, it is favoured at the end of iambic and catalectic trochaic lines. But the diminutive may also have a semantic force: on *An.* 55 Don. writes *bene diminutiue, ut propter aetatem facile ignoscat*, and whether the comment is true of *An.* 55 or not, it may well be so in *Ad.* which uses *adulescentulus* only here and in Demea's echo of the sentence in 112.

**102 scortari:** cf. *Ht.* 206 *scortari crebro nolunt* (sc. *parentes filios*); the speaker is the *senex* Chremes, who (like Micio) prides himself on being a man of the world. He thus advocates 'moderation in all things', including women and wine. Is this the Peripatetic ideal or a parody of it? The thought, like many others, is picked up at the end of the play when the 'reformed' Demea urges that Syrus should be given his freedom as a reward for the assistance he gave Aeschinus and Ctesipho in these departments (964-5).

**non est** emphatically repeats *non est flagitium* of the previous line, but it also separates *neque fores effringere* from the preceding *scortari*, *potare*: after affirming that the former *peccata* are venial, Micio adds the more reprehensible *fores effringere* almost as an afterthought, as though it merited the same leniency as the former.

**104 siit:** pyrrhic: contrast *An.* 188 *sīui*.

**105 laudi:** predicative dative with *ducere*, as in 5; cf. 382, 418.

**106 iniuriumst:** 205.

**106-7 esset...fieret...facermus:** in Pl. and T. the imperfect subj. may be used to express an unfulfilled condition in past time without any idea of continuous action; cf. *Hec.* 655-7 *si ex me illa liberos uellet sibi...non clam me haberet quae celasse intellego*. Cf. Allardice 122.

**fieret:** cretic. 'The first syllable is long in all finite parts of the verb but *fierem*, etc., and the infinitive, except at the end of the line, where Terence, with Plautus, scans *fīerem*, *fīeri* (i.e. by metrical necessity)' (Laidlaw, *Prosody* 65).

**107 illum tuom:** sc. Ctesipho, who is still not mentioned by name; for *ille tuos* (sc. *filius*) cf. 395 and 139 (*iste tuos*).

**si esses homo:** note that the imperfect subj. now (and in 108, *sineres*) refers, as in classical Latin, to an unreal assumption obtaining at the present time.

**homo:** there is no need to try to relate this to the Scipionic Circle's ideal of *humanitas*: the conduct to be expected of one who is fully and truly human is already found in Menander, as (e.g.) the oxymoron of *Dyskolos* 6 (ἀπάνθρωπός τις ἄνθρωπος 'an inhuman human') clearly shows. Again (with the tables turned) the phrase is picked up by Demea in 934; see also 579, 734, 736.



**108 per aetatem licet:** cf. *Eun.* 113 *neque per aetatem etiam potis est.*

**licet:** though (i) the recurrence of the theme of *deceat* – always involving Demea (491, 506, 755 and, with *volte face*, 928, 948, 954) – and (ii) Tibullus 1.1.71 *iam subrepet iners aetas, nec amare decebit* might seem to support *deceat* against *licet* here, Micio is not arguing that such conduct is ‘decent’ for an *adulescens*, only that it is permissible; cf. *An.* 443 *dum licitumst ei dumque aetas tulit*; *Hec.* 594 *dum aetatis tempus tulit.*

**109 potius quam** almost = *ne*, and accordingly is followed by present or imperfect subjunctive; cf. 240, 248, 498.

**exspectatum:** cf. 874 *meam autem mortem exspectant scilicet.*

**eiectisset:** ‘a brutal substitution’ (Sloman) for *extulisset*; the heir cannot wait to get rid of the dead man – hence *exspectatum*.

**110 alieniore aetate:** cf. *Pl. Cas.* 518 *cano capite, aetate aliena*; *Cic. ad Att.* 16.3.4 *nauigationis labor alienus non ab aetate solum nostra uerum a dignitate.*

**tamen:** for its deferred position cf. *Ht.* 1012 *nihilo minus ego hoc faciam tamen*, and *Ad.* 174; see Hofmann–Szantyr 497<sup>2</sup>.

**111 pro Iuppiter:** apart from the *leno*, who outdoes him with *pro supreme Iuppiter* (196), Demea is the only character in *Ad.* to call upon Jupiter; so here and 366 *pro Iuppiter*, 731 and 757 *o Iuppiter*. *pro* is an exclamatory interjection and does not affect the construction; cf. 746 *pro diuom fidem!*

**tu homo** does not pick up *homo* from 107 (Ashmore), but is formulaic, showing amazement (*An.* 778) or even contempt (*Ht.* 1003): by contrast *mi homo* (e.g. 336) – always spoken by women in T. – while expressing astonishment, does not put the person so addressed ‘beyond the pale’, as *tu homo* tends to do. Contrast the change in attitude between *An.* 721 (*mi homo*) and 778 (*tu pol homo*), both spoken by Mysis to Davos.

**adigis:** here only in T. A number of MSS substitute the commoner *redigere*.

**112** Demea repeats Micio’s assertion of 101 incredulously, and emphasises his astonishment by the alliteration *flagitium facere*.

**ah:** an interjection capable of many shades of meaning, of which reproach is perhaps the commonest; cf. 132. For its position at the end of the line cf. 35n.



**113 ne...optundas** is better taken as a negative final clause than as a prohibition, though the latter is commonly expressed in Pl. and T. by *ne* + pres. subjunctive: for the equally common use of *ne* + imperative cf. 279n. (*ne time*).

**optundas**: *optundere* (*ob-*) is literally 'to blunt a tool or weapon by excessive use'; metaphorically it means 'to dull the hearing by unwelcome or unnecessary repetition'; cf. *Ht.* 879 *ohe iam desine deos, uxor, gratulando obtundere*.

**115 peccat**: Micio now admits the possibility of a *peccatum* by Aeschinus (see note on *flagitium* (101)).

**116 mihi**: dative of disadvantage; the succeeding *ego* is emphatic.

**illi** 'therein', adverb, for classical *illic* (= *illi* + *c(e)*).

**117f opsonat**, not *scortatur* (Varro *L.L.* 7.84), is to be read; this line confines itself to the expenses of food, drink, and toilet. Only in 118 do we move to the theme of Aeschinus' (assumed) *amica*. In 102, speaking of *adulescentuli* in general, Micio does not hesitate to use the crude word *scortari*: now, speaking of Aeschinus, he uses – as Demea (91) and himself again at 149 – the more neutral word *amare*. In saying *discidit uestem: resarcietur* Micio adds a detail that was not mentioned by Demea in 88–91: on the other hand Micio omits mention of the 'grievous bodily harm' and the abduction that Demea spoke of in 89–90 and concentrates on those elements for which money – which he will supply – will provide an adequate solution. By so doing he seeks to lessen Demea's anger against Aeschinus.

**117 de meo**: neuter of *meus* used substantivally, as 249; cf. *de mea pecunia* in Pl. *Bacch.* 512, *Men.* 291.

**121 dis gratia**: Demea uses the same phrase in 138. What each brother thanks heaven for is typical of the man. Micio thanks heaven that he has the money to put everything to rights, Demea that Ctesipho is as upright as he wishes him to be. The confidence of both brothers is mistaken: neither generosity nor excessive discipline prevents their sons from deceiving them.

**122 unde haec fiant** 'the wherewithal', as *unde id fieret* in 106.

**123 postremo**: is it merely coincidence that of the nine examples of the word in *Ad.* the first three are spoken by Micio (52, 123, 150),

the last three by Demea, when he sets out to outdo Micio (952, 967, 977)?

**cedo** may be used with a following accusative, as here, 'give me' 'produce', but more often it is followed, as 688, by a question, 'tell me'. Its etymology is uncertain, but *cē* is probably a deictic particle (elsewhere enclitic, as *ecce*, *hosce*).

**124 ei mihi** may be used absolutely (323) or followed by a statement; it is an expression of distress, and is confined in Pl. and T. to men – women use *au* (336), both sexes use *heu*.

**125 ab illis**: more conciliatory than 'from me', which is what Demea means, and what Micio's reply takes him to mean.

**127 tun consulis quicquam**: the variant reading *consiliis*, which picks up the same word in 126, leaves unexplained how  $\Sigma$  and Donatus should come to have *consulis*. Here *consulis* is equivalent to *consiliis agis*: in 993 *consulitis* means approximately the same as *prospicitis*.

**abiero**: the future perfect is often interchangeable with the fut. simple, and is commonly used at a line end for metrical convenience; but at times it stresses swift and certain fulfilment (as opposed to fulfilment only at an indefinite future date), and it may have this force here.

**128 sicin**: for *sic(e) + n(e)*.

**an** is often used in single direct questions in place of *num*, and adds a note of liveliness or exasperation to the question.

**129 curaest mihi**: sc. *Aeschinus*; *curae* is predicative dative; cf. 894.

**133 quid istic**: cf. 330. The phrase is formulaic, expressing reluctant consent, 'Oh, all right then!' 'Oh, very well!'; cf. Don. on *Ad.* 350 *uerbum est aegre consentientis*, and on *Eun.* 388 *aduerbium est aegre concedentis*.

**istuc**: for *istud-ce*. This, rather than *istud* or *istoc*, is the normal form in T. of the neuter sing. nom, and acc. of *iste*; it scans *istūc*, except *An.* 941, where indeed many editors read *istud*.

**134 profundat perdat pereat**: 'If that's how you want it, let him go to the dogs: it's none of my business.' As Don. notes, Demea's attitude makes it clear that he does not really mean what he says.

Triple alliteration lends emphasis; cf. *Ht.* 465 *sumat consumat perdat*, where the thought is similar, but the absence of alliteration softens the phrase. Alliteration, very common in the prologues, is comparatively rare in the body of the play, and where it does occur, especially in triple or more complex examples, is always emphatic, e.g. *Ph.* 138 *quod fors feret feremus aequo animo*; 334 *dices 'ducent damnatum domum'*. Cf. H. D. Jocelyn, *H.S.C.P.* 73 (1969) 145, who gives parallels to *Bacch.* 944 (*exitium, excidium, exlecebra*) for alliterative tricolon, including *Men.* 114 *retines, reuocas, rogitas*; *Persa* 331 *supersit, suppetat, superstitet*, and the present passage.

**135 iam si uerbum unum posthac...**: aposiopesis (failing to complete a sentence) is particularly common when the sentence begins with a *si* clause; e.g. *An.* 780 *uerbum si addideris...*

**rursum**: 71n.

**136 irascere**: *-re* rather than *-ris* is the common 2nd person passive form in Pl. and T. The form in *-ris* is guaranteed by the metre in *Hec.* 317 (*loqueris*).

**137 aegrest**: for adverb with *est* cf. 71n.

**alienus** 'a stranger'.

**em**: the commonly accepted etymology of *em* from *em(e)* (*emere* having its original sense of 'take') rests on slender grounds; cf. Luck, *Interjektionen* 47-8. In practice it serves as an interjection meaning 'There!' and it is commonly followed by:

- (i) a statement, e.g. 137, 169;
- (ii) an imperative, e.g. 172;
- (iii) *tibi*, e.g. 537, 790;
- (iv) an exclamatory accusative, e.g. *An.* 604.

**desino**: Demea at last does as Micio first asked him to in 123.

**si obsto**: aposiopesis (again with *si*).

**138 uis curem**: *uelle* + subj. is commoner than *uelle ut* + subj. in Pl. and T. In fact *ut* is found in T. only after *uolo* (1st person pres. indic.), and most Plautine exx. follow either *uolo* or *uelim*.

**138-9 est dis gratia quom...est**: for *dis gratia* cf. 121n. Causal *quom* in Pl. and T. is found with both indic. and subj.: the indic. is slightly commoner, and where the subj. occurs, it often conveys some nuance other than that of simple fact. Demea is quite mistaken in his

belief about Ctesipho, but the mistake is shared by Terence's audience – and by Menander's, if he used a deferred divine prologue.

**139 iste tuos:** cf. 107n. *illum tuom*.

**139-40** Demea breaks off after *posterius*, the third example of aposiopesis by him in the space of five lines – showing his agitation.

**140 grauius dicere:** the erroneous reading of δ (*gravius quicquam dicere*) suggests that *gravius* is better taken as a neuter adj. than as an adverb; cf. *An.* 874 *quasi quicquam in hunc iam gravius dici possiet*.

Demea departs for the forum to complete the business that he had interrupted to bring Micio the news of Aeschinus' scandalous conduct. He will return at 355 with still worse news.

**141** The Oxford Text marks a new scene here, though all MSS make the scene continuous: it is an academic point, since the action on the stage was, in any case, continuous. *Hec.* 566-76 is otherwise the longest final monologue without a separate scene; *Ad.* 196b-208 gives a bridge monologue of twelve and a half lines without a new scene in the MSS.

We have heard Micio explain his philosophy of life (26-81), and we have heard him in argument with his brother. Though Demea's news has been a shock to his belief that his way of bringing up Aeschinus will make Aeschinus always ready to confide in him, he has put a bold face on it, and has upheld the case for tolerance almost to excess. Are we to regard his arguments as sound? On the whole they do not amount to much, and at the end of the argument he has to resort to insisting that Demea should keep out of what is not his business. In the monologue that follows Micio concedes that Aeschinus' conduct has upset him, and that in an attempt to calm Demea he has masked his own feelings of disquiet. His method of bringing up his son has not been utterly disproved, but it has received a rude jolt. Accordingly, it is his wish to find Aeschinus to ask him for an explanation. In the upshot he fails to find Aeschinus *apud forum*: father and son meet for the first time in the play in IV v (636f.).

**nec nil:** for *nil* = 'nothing of importance' cf. *Ph.* 995, 1000.

**142 non nil:** the neut. acc. sing. of *multum*, *nil* etc. is commonly used adverbially with verbs; used adverbially with an adj. it is much less

common, but cf. *An.* 447 *subtristis uisus est esse aliquantum mihi* and *Ad.* 79 *nescioquid tristem. non nil, non numquam* etc. are exx. of litotes, a form of understatement, in which, for example, 'not bad' = 'very good'; cf. Hofmann, *Umgangssprache* 147f. Though it is a common enough figure in colloquial speech, Terence uses it sparingly (cf. McGlynn s.v. *non* I (8) p. 411b); accordingly it is noteworthy that the only two exx. in *Ad.* come within six lines of each other in Micio's monologue (142, 148). They show how hurt Micio is, and how he tries to play down that hurt.

**molesta** clearly picks up its use at 122. Then, in Demea's presence, Micio had denied being put out: now, alone, he admits it.

**mihi sed ostendere** may scan either as *mīhī | sēd ōstēnd-* (*ōst-* by *breuis breuians*) or *mīhī sēd | ōstēnd-*; the former, with *mīhī* at the end of the 4th foot, is more likely.

**143 nam itast:** *nam* scans as *nām*, with prosodic hiatus, thus avoiding a double iambus in the last two feet; cf. Introduction p. 34 n. 1.

**homo** as at 407 and elsewhere virtually = *is*; but in referring to his brother as 'the fellow' 'the chap' Micio may be showing a slight note of exasperation (see Don. on *tu homo*, 111).

**144 sedulo** from *sine dolo* (separative *se-* as in *seiungere*) is particularly common in the phrase *sedulo facere*, 'do one's best' (50, 251, 413).

**144-5** With the punctuation given in the text *quom* is temporal, and *placo* conative (Don. *id est: cum uolo placare*). Many editors punctuate with a comma after *deterreo*, taking all three verbs in 144 as part of the *quom* clause and beginning the main clause at *tamen*; this would be acceptable only if *placo*, *aduorsor*, *deterreo* were verbs of a similar meaning. But this is not the case; *aduorsor* and *deterreo* cohere, and state something of a paradox. Micio's recipe for calming Demea down is to oppose and dissuade him forcibly; even that tactic scarcely works.

**145 uix humane patitur:** for *pati* without an object expressed cf. 143, *aegre pati*; for the concept of conduct unworthy of a human being see 107n. (*homo*).

**augeam:** sc. *eius iracundiam*, understood from the next line.

**146 eius:** K-L's *sī(e)m̃ eius* is unnecessary; scan *s(im) ēius*.

**iracundiae:** a characteristic of Demea; cf. 755, 794.

**147 etsi** 'all the same'.

**148 non nullam:** see on *non nil* (142).

**149 meretricem:** Apart from what may be inferred from the prologue (line 9), this is the first mention of the social status of the woman Aeschinus has been interested in: as Don. notes, Micio still has no knowledge *de uitata uirgine*.

**151 taedebat:** *eum* is easily understood from the context, as also is *se*, acc. subject of *uelle*.

**uelle uxorem ducere** foreshadows the eventual outcome – Aeschinus' marriage to Pamphila. If the Menandrian prologue was deferred, the Greek audience too knew nothing as yet about Pamphila. But Don. notes how skilfully the hint of a further stage in the plot is introduced by Micio, who does not know what lies behind Aeschinus' remark, *uelle uxorem ducere*; at the same time we have an indication of Aeschinus' bashfulness in failing to pursue the matter and explain about Pamphila.

**152 sperabam...gaudebam:** the tenses indicate that he is now disappointed of the hope that he had cherished.

**deferuisse:** literally 'had gone off the boil', often used metaphorically by Cicero of the heat of passion subsiding, e.g. *pro Caelio* 18.43 *cum adulescentiae cupiditates deferuissent*.

**153 ecce autem:** cf. 722, on which Don. says '*ecce*' *dicitur cum repente triste aliquid rebus interuenit laetis*.

**de integro:** as *Ht.* 674. Here the verb (*amat, incipit* vel sim.) has to be supplied from the context.

**nisi:** like *etsi* in 147, this is equivalent to 'all the same' (= *sed, tamen*); it is frequently preceded by *nescio* (e.g. *Ph.* 474-5, 952-3), sometimes by other neg. expressions (e.g. *Eun.* 548, 998). The present passage is the only instance in T. where it is not so preceded, though Pl. has *exx.* (e.g. *Amph.* 461, 902). It is another small pointer to the bewilderment that Micio feels at the situation. For the development of this use of *nisi* see the *exx.* in K-S II 415.



**154 hominem:** scarcely more than = *eum*; cf. 446 and contrast 143, where there is perhaps a slight note of exasperation.

**apud forum:** T. never says *in foro*, though *in foro* is common in Plautus. The phrase acts as a stage direction, and motivates Micio's absence from the scene for almost half the play. He returns at 592, having failed to find Aeschinus, who (at least in Terence's play) returns home immediately after Micio has left for the forum.

## ACT II SCENE i

With the departure of Micio for the forum a substantial part of the play's exposition has been given by the *senes*, as Terence had promised in his Prologue (22-4). It is now time for the audience to see their sons. The contrast between the old generation and the young is reflected in the transition from iambic senarii to livelier rhythms, beginning with a rapid interchange of longer iambic and trochaic lines.

Apart from an occasional detail (e.g. 81n.) it is likely that Terence's play so far has reproduced very closely the opening of Menander's play. But at 155 Terence departs from Menander and incorporates the abduction scene from Diphilus' *Synapothnescontes*. It can be assumed that T. did so in order to enliven the play with a knockabout scene, which, as the success of his *Eunuchus* had shown, was sure to appeal to a Roman audience. Some awkwardnesses ensue from this act of *contaminatio*, but these and the relationship of the section of Terence's play to its Menandrian original are more conveniently discussed in Appendix I (pp. 242-5). One point may be noted here: it is probable that Menander's audience had been informed, not later than the beginning of Act II, that the *meretrix* whom Aeschinus had abducted was Ctesipho's *amica*. Terence's audience does not learn this fact till 252-3, and is likely, at least temporarily, to have made a different estimate of Aeschinus' conduct and the degree of success attending Micio's system of education.

**155** In the *Adelphoe* Sannio's house is some distance away, probably in the direction of the forum: in Diphilus' play the house of the *leno* would either be on the stage or close by.



**155-6 Obsecro, populares, ferte . . . auxilium, subuenite inopi:** cf. *Rudens* 615ff. *Pro Cyrenenses populares . . . ferte opem inopiae*. This is the first of a number of striking verbal parallels between the present scene and the *Rudens* (itself from a play by Diphilus). But in the *Rudens* the words are uttered by the good slave, Trachalio: here it is the bad *leno* who calls for aid and demands justice.

**156 otiose:** adverb, 'Take it easy!'

**nunciam:** trisyllabic, as always in Pl. and T.

**ilico:** (*in loco*) commonly of time, 'forthwith'; but here, as *Ph.* 88, combined with an adverb of place, it has a local sense, 'just here'.

**157 nil periclist:** partitive gen. dependent on nom. or acc. neuter adjective expressing quantity or on pronoun, esp. *nil* (613) or *quid* (175), is a common feature of lively, colloquial Latin.

**157-8** Cf. *Rudens* 796-7 *equidem has te inuito iam ambas rapiam::tangedum::tangam hercle uero*.

**158 ego istam:** sc. *tangam*.

**159 non committet . . . ut** 'will never make the mistake of' 'will never be such a fool as to'.

**hodie** besides its temporal meaning, 'today', very often serves only to emphasise a statement or threat. This use is particularly common in negative sentences, where *numquam hodie* = 'never ever' or 'never at all'.

**iterum:** the previous beating is referred to by Demea in 90. Terence's incorporation of the Diphilus scene into Menander's play produces two distinct beatings. Presumably there was only one beating in Diphilus' play, as there was originally in Menander's.

**uapulet:** this favourite word of Plautus is used sparingly by T., and significantly only in his three liveliest plays, *Eunuchus*, *Phormio*, *Adelphoe*.

**161 leno ego sum:** according to Donatus '*leno*' *terribiliter pronuntiandum quasi dicat 'cui supplex eris'*. A progressive weakening of Sannio's courage may possibly be discerned from II i to II iv, but after the treatment he has already received from Aeschinus the most he is likely to have done in the present scene is to bluster. Aeschinus' *scio* is dismissive, 'Quite!' 'Of course!'

**at ita ut** etc. 'but as honest a man as ever was'.

**quisquam**: usually confined to negative or interrogative sentences; perhaps there is the implication here, 'never was there one more honest'.

**fide optuma**: ironical, since *fides lenonia* (*Persa* 244, *Rudens* 1386) was, like *fides Punica*, a synonym for *perfidia*. In what follows Sannio makes much use of terms such as *iniuria*, *ius*, *indignus*, *iniquus*, *aequus*, *libertas*.

**162 quod** 'as to the fact that' (adverbial acc.), almost = 'if'; cf. *Hl.* 671-2 *nam quod de argento sperem... nil est*; cf. K-S II 277 fin.

**purges**: potential subjunctive, as common in this type of sentence.

**163 huius** refers to a snap of the fingers, or some such gesture. Cf. *Rudens* 795 *minacias ego flocci non faciam tuas*.

**persequar**: cf. 235 (sc. *causam*).

**164 uerbis...re**: the antithesis is common both in Greek (λόγῳ... ἔργῳ) and in Latin; cf. *An.* 824 *ut beneficium uerbis initum dudum nunc re comprobet*.

**165 uostra**: i.e. the sort of excuse that 'you young men' make.

**nollem** 'I'm sorry', lit. 'I could wish it not done'.

**166 indignum...indignis**: word play; *indignis* is emphasised both by its position outside its clause and by separation from its noun, *modis*.

**sim acceptus**: *accipio* = *tractare*, as *Aul.* 630 *edepol te, praestrigiator, miseris iam accipiam modis*.

**quom**: concessive or adversative *quom* may be followed by either indicative or subjunctive. Here the subj. may be explained as referring to a hypothesis.

**167 abi prae**: Latin can say *abi prae, curre* (*Eun.* 499) or *abi prae...ac fores aperi*, just as English can say 'Go on! Do it!' or 'Go on and do it!'

**strenue**: the adverb, here only in Terence, is frequent in Plautus with *ire*, *agere* etc. meaning 'smartly' 'with a will'.

**ceterum** with the force of *quod ad cetera attinet* becomes fully adversative (= *autem*, Gk. δέ) only in the time of Sallust; cf. Hofmann-Szantyr 492 in.

**nihili:** gen. of value, as 452 *nihili pendit*. The correct reading is restored from Donatus (see app. crit.).

**168 enim:** the initial position, common in classical Latin only in the phrase *enimvero*, almost inevitably gave rise to the 'correction' at *enim*. In Pl. and T. *enim* mostly has an affirmative or corroborative force, but it has its normal causal force in 649.

Aeschinus continues to ignore Sannio's presence. For the whole of this passage cf. *Rudens* 808ff.

**169** The variant reading *istoc* offers an older form of the adverb, as *hoc* for *huc*.

**propter:** only here in T. as a preposition with local force; cf. Pl. *M.G.* 9 *stat propter uirum fortem atque fortunatum et forma regia*.

**170-1** Cf. *Rudens* 731 for similar instructions.

**170 caue...demoueat:** *caue* + subj. (commoner in Pl. and T. than *caue ne* + subj.) is equivalent to a prohibition; see also 458n.

**quoquam:** adverb.

**oculos...tuos:** the separation of noun and adj. (hyperbaton) by five words is notable. The exact effect of hyperbaton is not easy to define, but it always lends emphasis to the words thus separated; cf. K-S II 618f.

**171 pugnus...in mala haereat:** a rather less earthy phrase than Plautus' *pugnum in os impinge*, *Rudens* 710.

**172 istuc uolo...experiri:** 'I'd just like to see him try': lit. 'I want to put to the test that suggestion of yours.'

**em...mulierem:** ascription of speakers (see app. crit.) and interpretation is uncertain. *Em serua* should certainly be given to Aeschinus (so Donatus), but is it spoken to Sannio as a threat ('Watch it!') or to Parmeno ('Watch out!' 'Mind he doesn't grab the girl')? Latin *em serua*, like English 'Watch it!', admits of either interpretation. But up to this point Aeschinus has scarcely deigned to address the *leno*: *em serua* is therefore best taken as an urgent warning to Parmeno as Sannio moves forward to take hold of the girl. But is *omitte mulierem* also spoken by Aeschinus, or by Parmeno – in either case to Sannio? What is certain is that, at the words *omitte mulierem*, Parmeno thumps

Sannio, thus eliciting his *o facinus indignum!* Then, as the *leno* still hovers near the girl, Aeschinus says *geminabit nisi caues*, and once more Parmeno, without waiting for Aeschinus' nod, strikes the *leno*. Sannio is now at a safe distance from the girl, who obeys Aeschinus' *i nunciam* (175) and goes into Micio's house. It is possible to give the whole of *em... mulierem* to Aeschinus, as does J. Andrieu, *Les sigles de personnages* 35-8; this eliminates Parmeno altogether as a speaking part, but involves Aeschinus in addressing Sannio directly. But it is better if Aeschinus continues to take no notice of the *leno*, until the latter's cry of anguish (*o facinus indignum*) elicits Aeschinus' cynical rejoinder, *geminabit nisi caues*. Only after Bacchis is safely inside Micio's house does Aeschinus begin a dialogue with the *leno*.

**173 o facinus indignum:** acc. of exclamation, cf. *Ph.* 360 *o audaciam*: *o* + vocative is almost entirely confined to persons (for an exception see 790n.), who, however, are also addressed by *o* + acc. (e.g. 183). The reading of Σ, *o miserum facinus*, is less forceful, and introduces a trochaic septenarius into a continuous passage of iambic octonarii.

**ei, miseriam:** though there are no other exx. in Pl. or T. of *ei* + exclamatory acc., this reading is preferable to *ei misero mihi*, which is more banal, and requires the scansion *căuěs*.

**174 in istam partem** 'on that side': Don. *ut uerberes non iussus quam iussus non uerberes*.

**tamen:** for final position cf. 110.

**175 i nunciam:** once Bacchis is safe inside Micio's house, Sannio has no course left except to argue with Aeschinus, who in turn is now prepared to argue with Sannio.

**quid...rei:** 157n.

**regnum:** in Roman eyes *regnum* is a red rag to a bull. But it is the socially déclassé *leno* who appeals to the standards of a free society; cf. the taunt in *Ph.* 405 *quandoquidem solus regnas*.

**176 ornatus...uirtutibus** 'decorated according to your deserts': both words are used ironically (Don. *uirtutes pro flagitiis*); cf. *Capt.* 997 *sed eccum incedit huc ornatus haud ex suis uirtutibus*, where Tyndarus has been undeservedly punished like a slave; see also *Rudens* 730-1.

**177 quid tibi rei mecumst?** as Pl. *Curc.* 688 and *Eun.* 804 make clear, the *leno* does not imply that Aeschinus and he are strangers to each other – indeed he addresses Aeschinus by name in 175; but he is at a loss to understand how Aeschinus comes to be involved in the present affair. In Menander the audience probably knew from an expository prologue, as the Roman audience did not, that Aeschinus is not acting on his own behalf. The fact that the *leno* is not addressed by name in II i whereas in II ii-iv he is repeatedly (210, 220, 240, 276) called Sannio, is not the result of Terentian *contaminatio*. Aeschinus knows the name of the *leno* (see 276), but studiously avoids addressing him by it, lest he be thought to be showing him some consideration (cf. Don. on 891, quoted ad loc.): instead he addresses him (184, 196) as *leno*. Syrus, on the other hand, treats Sannio more nearly as a social equal, and calls him by his name (210, 220, 240).

**nostin qui sim:** *qui* = *qualis*, as *An.* 586 *tandem cognosti qui siem*.

**178 tetigin...si attigisses:** cf. *Rudens* 784-5, 796-7.

**ferres infortunium:** as with *malum*, used of slave punishment, *infortunium* needs no definition: 'You'd have got "what-for".'

**179 qui:** ablative sing. 'in what way' 'why'; it is also used as an indefinite adverb 'in any way', and is usually enclitic, as 521 (*si qui*), 800 (*num qui*). For a similar passage, with a *leno* standing up for his rights, cf. *Rudens* 745f.

**180 conuicium:** only here in T.; cf. *Bacch.* 874; it is used especially of making a scene in public.

**181-2 abripiere...operiere:** paronomasia (play upon words); for the ending *-re* see 136n.

**182 usque ad necem:** gon.

**loris::loris liber:** the alliteration emphasises the indignity of the suggestion. Sannio knows his rights, but in view of the violence he has already suffered, he is by no means certain that they will be respected; cf. *Rudens* 798f. where similarly the *leno* is threatened with physical violence.

**183 o hominem impurum:** acc. of exclamation, cf. 173n. The adj. *impurus* is particularly applicable to a *leno* because of his unsavoury trade (e.g. *Pseud.* 366 *inpure::leno::caenum*); ironically, here it is the

*leno* who uses it of the behaviour of Aeschinus – he is not behaving like a gentleman!

**hicin:** as *siçin* (128).

**libertatem:** the only example of *libertas* in T.; perhaps for Greek ἰσονομίαν or ἰσους νόμους (= 'equality before the law'). Pl. has several exx., mostly as the opposite of *servitus*.

**184 debacchatus es:** *de-*, as in *debellare*, has the force of 'had your fill of'; lit. 'thoroughly' (and so 'till completed').

**185 debacchatus sum autem:** *autem* stands immediately after the word it emphasises, and lends a note of indignation; when *autem* is so-used, the 'sentence-echo' does not shift the mood to subjunctive (cf. 84), but retains the indic., as *Ph.* 388-9 *temptatum aduenis::ego autem tempto?*

**mitte** = *omitte*, cf. 626, 838.

**ista:** neuter pl.; the commoner form in T. is *istaec* (e.g. 838).

**187 modo:** for *dum modo*, with *dicas* understood.

**aequi. . . iniqua:** paronomasia; Aeschinus treats the appeal of the *leno* for fair dealing with contempt.

**uah:** 38n.; here *iridentis est* (McGlynn s.v. v).

**188** Sannio concedes that he is a *leno*, with all the opprobrium that that implies; nevertheless, he still lays claim to fair play. Similarly in *Rudens* 735-6 the slave admits his villainy, but demands justice: *fateor, ego trifurcifer sum. . . numqui minus hasce esse oportet liberas?*

**perniciēs adulescentium:** so *Pseud.* 364 *permitiēs adulescentium*.

**189 periurus:** cf. *Capt.* 57 *hic neque periurus leno nec meretrix mala*. The adj. is used of the *leno* Ballio at *Pseud.* 363, and at 204 he is described as *peste hac*. The alliteration emphasises the scorn behind the words: for later combination of *pestis* and *perniciēs* (Lucilius, Catullus, Cicero) cf. Otto, *Sprichwörter* 277.

**190 restat** 'is still to come'.

**quo** 'whither'; cf. *Hec.* 194 *pergam quo coepi hoc iter*.

**191 minis uiginti:** since 'the price of an accomplished and attractive female slave seems to have varied from 20 to 60 minae' (Ramsay on *Most.* 300), Ctesipho's *amica* is apparently not an expensive piece.



In *Ph.* 558 the slave, Geta, says of Phaedria's *amica*, who costs thirty minae, *hui, percarast!* against which Phaedria protests *istaec uero uilis est.*

**quae res tibi uortat male:** cf. *Ph.* 678. The phrase, which is modelled on the formulaic expression of good wishes, *quae res bene uortat* (cf. *Capt.* 361), may be translated sarcastically, 'and much good may it do you!'

**193 minime** 'not at all', as 597.

**namque:** with ellipse '⟨Oh, good⟩ For...'. Sannio's relief is short-lived.

**uendundam:** the forms in *-undus* etc. for the gerund and gerundive of 3rd and 4th conj. verbs are archaic, but when the verb stem itself ends in *-u-*, the form *-endus* is invariably used, e.g. *restituendus*.

**193-4** There is no need to assume that the girl abducted in Diphilus' *Synapothnescontes* eventually turned out to be *libera* (and, consequently, marriageable) and hence to assume that Terence has imperfectly assimilated the Diphilus theme to the Menandrean *Adelphoi*, where Ctesipho's *amica* is simply a *meretrix*. It is inconceivable that in New Comedy a young man should offer to pay for a girl he seriously believes to be a free-born citizen. Aeschinus' threat of claiming that Bacchis is *libera* is a bluff designed to make Sannio more willing to settle for cash down – as he does. Cf. H. Marti, *Untersuchungen zur dramatischen Technik bei Plautus und Terenz* 98-9.

**194 liberali illam adsero causa manu:** *manu adserere* is to make a formal assertion of a person's freedom by taking hold of him; *liberali causa* is then added as a further abl. (of means) qualifying the phrase. Plautus has a number of *exx.* both with and without *liberali causa*. Don. *sunt iuris uerba*.

**195 uide utrum uis:** in Pl. and T., where the indic. would have stood in *oratio recta*, esp. after imperatives or their equivalents (e.g. *uiden?*), the indic. is commonly retained in single indirect questions: in alternative indirect questions the subj. is the normal mood. Here *utrum* is neut. pronoun 'which alternative?' and from *uide! utrum uis?* comes *uide utrum uis* with retained indic. The two alternatives offered are then appended as *inff.* (*accipere...meditari*) with disjunctive *an*.

**196 dum...redeo:** pres. indic. in colloquial speech, where fut. (perfect) indic. or prospective subj. might be expected. With *dum*



confusion between the meanings ‘while’ and ‘until’ may be a factor; *Bacch.* 737 *mane dum scribit* may be taken either way.

The Oxford Text marks a new heading (SANNIO) here: all MSS continue the scene to the end of 208; see 141n.

**pro supreme Iuppiter:** cf. 111n. Demea has *ut Syre te . . . magnus perdat Iuppiter* (713–14), but this is the only ex. in T. of *pro supreme Iuppiter*. Don. (on 197) has an interesting note: *animaduerte uigilantem poetam, ubicumque in comoedia uocem tragicam extulerit, statim personam insanam dicere. sic et supra* (111). It is clear at least that Don. felt the language here to be elevated above that of ordinary speech.

**197 miror:** sc. *eos*.

**ex iniuria:** *ex* is causal, as *An.* 268 *laborat e dolore atque ex hoc misera sollicitast*.

**198** Sannio’s version varies from that given by Demea in 88–90, but, naturally enough, it is to his own manhandling that he first alludes.

**meam:** of the *meretrix* owned by the *leno*; cf. 179. *Ph.* 500.

**199–200** All MSS have these lines in the order *ob male facta . . . homini misero*, but many editors (not Dziatzko–Kauer, Oxford Text, Marouzeau) transpose them, thus allowing *ob male facta* etc. to stand as a coda to the total sum of indignities enumerated by Sannio from *domo me eripuit* to *colaphos infregit mihi*, and to serve as the connecting link to 201, where *fiat: suom ius postulat* must refer to *tantidem emptam postulat tradier*. There is a further point: on *homini misero* Don. says *secundum illud Menandri*, and quotes a passage of some 44 letters of corrupt Greek. The end of the passage reads οἰκέτην λαβών, on which Koerte–Thierfelder (on fr. 4) rightly warn that οἰκέτην λαβών (‘taking a slave’) does not fit the words *abduxit meam* (though οἶχεται λαβών (‘goes off with’) might). It looks as if Don. is quoting one and a half lines of Greek, which certainly have something corresponding to *homini misero*, and may have something to correspond to *abduxit meam*. These two elements should not be separated by *ob male facta . . . tradier*. In every respect, therefore, the transposition seems superior. It should be noted that on any reasonable interpretation Menander fr. 4 guarantees that by line 200 we have left the Diphilus insert behind. The simplest solution is to assume that the Diphilus section ends at

196a and that in Menander's *Adelphoi* Sannio entered for the first time with an entrance monologue at 196b.

**199 male facta:** sarcastically spoken as *bene facta* would have been expected.

**tantidem** 'at cost price'; for *tantidem quanti emptā est*, gen. of price, as *tanti* in 203.

**postulat:** *postulo* + acc. and inf. (esp. passive) is a common construction in Pl. and T.; for its use by other authors (incl. Cicero and Livy) cf. K-S II 231.

**tradier:** archaic form of pres. inf. passive, usually used at line ends *metri gratia*, where it gives a short penultimate.

**200 colaphos** = Gk. κόλαφος. There is a tendency for Greek words to be used in T. (and to some extent in Pl.) by people of lower social standing; so it is fitting that its two uses in T. (here and 245) are in the mouth of the *leno*, Sannio.

**201 enim:** 168n.

**quando:** causal – its commonest sense in T.

**promeruit:** Sannio says this, not because he believes it to be true, but because it leads to the hope of getting his money from Aeschinus.

**202 age** 'All right, then': more literally 'come on', used in exhortation (including, as here, self-exhortation). According to context it may convey a note of impatience, cajolery etc.

**si modo** 'if only': used again by Sannio at 205. As he says at 208, he knows that he is building castles in the air.

**hoc hariolor:** *hariolari* is taken by most editors to mean 'talk nonsense'. If so, *hoc* refers to what has just been said, 'the hope of getting the money'. But in Plautus (e.g. *Asin.* 924, *Rudens* 347) it must mean 'have true foresight', and it is better to take it so here. *Hoc* then refers to the next two lines, 'I can see it as clear as daylight: when I offer to sell, I'll be fobbed off as soon as I ask for the money.' In *Ph.* 392 (the only other example of the verb in T.) *hariolare* probably means, sarcastically, 'You must have second sight!' See Knapp, *C.R.* 21 (1907) 46-7: for a different view see G. Jachmann, *Plautinisches und Attisches* 62n.

**204 somnium** 'you're dreaming', 'moonshine'; cf. *Ph.* 494, 874. Sannio addresses himself.

**206** *res* 'the truth'.

**quando:** 201n. Here the temporal sense is uppermost.

**quaestum occeperis:** *occeperis* is 2nd person potential subj. (here perfect); cf. 28, 72nn. Donatus' reading *occeperis* is justified by *An.* 79 *quaestum occipit* and Don. on *Hec.* 840; see also *Capt.* 98–9 *nunc hic occepit quaestum hunc fili gratia | inhonestum.*

**207** *accipiunda:* see 193n.

**mussitanda:** only here in T.: Pl. has several exx. The jingle *accipiunda...mussitanda*, as *uapulando...uerberando* in 213, can be accommodated in the longer lines in a way that is not possible in the senarius. The slightly flowery language well suits the character of the *leno*, who speaks in senarii only when Syrus gets down to business with him between 228 and 253.

## ACT II SCENE ii

Enter Syrus from Micio's house, talking back to Aeschinus, who remains inside. The opening lines still sound – for the Roman audience – as if the girl is Aeschinus' *amica*, and as if Syrus is calming *his* apprehensions.

There is no inconsistency in the fact that Aeschinus' slave in II i is called Parmeno, while here (and henceforth) Syrus is his slave. It is essential that the slave who negotiates with Sannio in II ii should not have been a party to the violence accompanying the abduction.

**209** *tace:* the note of Don. ('*tace*' *si pro aduerbio est positum, omnibus dicitur, si pro uerbo, Ctesiphoni dicitur maxime sollicito et supplicanti omnibus ob metum patris*) implies that Ctesipho is already inside Micio's house. This would support the argument that in Menander the Syrus–Sannio scene succeeds (not, as in Terence, precedes) the arrival of Ctesipho; see Appendix I.

**faxo:** early Latin *capso*, *faxo* are simple futures formed by the insertion of -s- between verbal stem and personal ending (cf. Gk. λύω (pres.) and λύσω (fut.)); the forms *faxim* etc. are their subjunctives, formed with the optative suffix found in *sim*, *uelim*, *edim*. In T. *faxo* is followed by fut. indic.: when the verb precedes *faxo*, it stands in the pres. subj.

**210 quid istuc est quod:** cf. Fr. *qu'est-ce que*.

**Sannio:** Syrus, unlike Aeschinus, addresses the *leno* by name; see 177n. and the long note in Don. on the present passage, which has some interesting things to say on social etiquette.

**211 nescioquid:** 79n. By using the adverb Syrus seeks to play down the violence to which Sannio has been subjected, and the prefix in *concertasse* is meant to imply a well-matched conflict. With the alliterative circumlocution for *concertare* in 212, and with the alliteration and assonance of 213, *uapulando...uerberando*, Sannio makes it clear that he does not intend to allow the violence to his person to be so easily dismissed.

**213 ille:** scan *ill'*.

**usque** 'altogether' (i.q. *plane, omnino*), to be taken with *defessi sumus*: the alternative entertained by Don. (taking *usque* with *uerberando*) would destroy the balance of *uapulando...uerberando*.

**214 tua culpa:** sc. *euenit, factum est* vel sim.: cf. *Hec.* 228, 232.

**quid facerem** 'What was I to do?': past deliberative subj. (with a touch of indignation). Neither prosody nor usage requires us to prefer *agerem* ( $\gamma$ ) to *facerem* ( $A\delta$ ).

**morem gestum oportuit:** sc. *esse*, which is usu. omitted with *oportuit* (*oportebat*). *morem gerere*, like the rare *morigerari* (218), is 'to be submissive to, gratify' etc. and is *uox propria* for the Roman idea of the duty of a wife to her husband. But it is also appropriate to describe a *meretrix* 'obliging' her client; whether, as Donatus suggests, there is a sexual *double entendre* it is impossible to say.

**215 qui potui:** for *qui* = 'how' cf. 179n.

**hodie:** 159n. Don. '*hodie*' *non tempus significat, sed iracundam eloquentiam ac stomachum*; *hodie* has been used in its literal, temporal sense three lines earlier.

**os praebui:** of willing submission to insults; cf. Livy 4.35.10, Tacitus, *Hist.* 3.31.3 *praebere ora contumeliis*.

**age** 'Look here!'; cf. 202n., 223.

**scis quid loquar:** better taken as a statement (as *Most.* 723 *scis iam quid loquar*) than as a question (as *Pseud.* 1178 *scin quid loquar?*).

**216 in loco** = *opportune*, as 827, 994.

**hui** expresses astonishment, real or feigned (so here); cf. 411, 567.

Its favoured position is as first word of a new speaker, as last word of line, after an elision. It is as common in T. as it is uncommon in Pl.

**217 tuo iure:** Sannio's confidence has slumped from *meum ius persequar* (163) to *suom ius postulat* (sc. *Aeschinus*, 201); Syrus tries a more ingratiating approach – he can afford to, as he still has his trump card to play (224).

**atque:** hypermetric, and after elision; cf. 375, 465.

**218 hominum homo stultissime:** for this way of emphasising the superlative cf. *Capt.* 333 *optimusque hominum es homo* and *Ph.* 853 *o omnium quantumst qui uiuont homo hominum ornatissime!*

**219 feneraret** 'pay with interest' (*istuc*, 'your action', is its subject); *Ph.* 493. *Fenerare* (classical *fenerari*) more normally = 'lend at interest'; cf. *Sen. de Ben.* 1.1.9 *demus beneficia, non feneremus*.

**pretio:** abl. of price, as 744.

**220 rem:** i.q. *lucrum, pecuniam*.

**abi** 'Go on!' (lit. 'Away with you!'); used, without any idea of motion, as an interjection expressing remonstrance or (less often) admiration (564, 765).

**inescare:** 'to bait a trap or snare'; acc. to Don. a metaphor from bird-catchers, but probably of more general application.

**221-2** Sannio affects to be a Simple Simon, who prefers 'small profits, quick returns'.

**222 mallem potius:** for the pleonasm cf. *An.* 427 *omnis sibi malle melius esse quam alteri*; Pl. *Stichus* 80 *si manere hic esse malint potius quam alio nubere*.

**in praesentia:** it is uncertain whether *praesentia* is abl. fem. sing. or neut. acc. pl. (sc. *tempora*); cf. K-S I 358, where it is taken as abl. sing.

**223 age** 'Come on!' Cf. 215n.

**iam:** its force here is unclear; McGlynn I 259 s.v. VIII (1) lists a separate category *in enuntiatis quae gradum quendam significare uidentur* (but adds *sed in nonnullis uim temporalem potius habet*), and includes in this category *Ad.* 135 and 223; cf. *An.* 874.

**224 dum:** like *dum modo* 'provided that'.

**praeterea autem:** 'Besides . . .' as 541; Syrus plays his trump card nonchalantly.

**proficisci:** present for future is a common feature of colloquial Latin, esp. with verbs of motion (so *porto* in 230), but is not confined to them, e.g. *Ph.* 532 *miles dare se dixit*.

**hem:** for position at line end cf. note on *hui* (216). According to Luck, *Interjektionen* 13, *hem* 'is the utterance of a man who doesn't hear properly or acts as if he had not done so. He puts a demand to another person (or himself) to repeat something he has said.' Luck always prints *hem?* but there are occasions (as here) where 'What!' or 'Oh!' is more appropriate than 'What?' *Hem*, of which there are well over a dozen exx. in *Ad.* alone, most commonly expresses astonishment at the unexpected, whether pleasant or unpleasant; so McGlynn s.v. under 1 *obstupefacti* (1) *re mala* lists *Ad.* 224, 326, 487, 622, 654 and under (2) *re bona* 260, 559, 696, 709.

**225 ueheres:** final rel. cl.

**hoc** is to be taken with *animus tibi pendet*, not with *scio*, and is probably the archaic form for *huc*, as *Ph.* 152 *nemon hoc prodit* (where, predictably, Σ offer *huc*).

**226** For parenthetic *spero* cf. *An.* 314 *interea fiet aliquid, spero* and see note on *credo* (79).

**tamen:** for position at end of phrase cf. 110. The sequence of thought is: 'I know you're set on your trip to Cyprus, but I hope you'll settle the business when you come back (rather than press us for the money now).'

**227 nusquam pedem:** sc. *feram* vel sim. 'I'll not budge an inch.'

**perii:** like *nullus sum* (e.g. *Hec.* 651, 653 where the two are used in rapid succession) *perii* is a *formula desperantis*; cf. 633, 637, 652 where Aeschinus – no longer the brave *adulescens* of II i -- uses it three times in twenty lines.

**228** At this point the metre reverts to *senarii*; the bounce has gone out of Sannio.

**scrupulum:** lit. a small stone in a shoe that makes walking uncomfortable; cf. *Ph.* 954. At *Ph.* 1019 'the fly in the ointment' is a better translation.

**o scelera:** acc. of exclamation; cf. 173n.



**illud uide:** *illud* (Aδ), as *Eun.* 670 *illud uide, os ut sibi distorsit carnufex*. For the indic. after *uide* cf. 195n.

**229 in ipso articulo** 'at the critical, crucial moment'; cf. *Cic. pro Quintio* 5.19 *in ipso articulo temporis*.

**230 Cyprum:** as 224, without preposition; but 278 *properat in Cyprum*. *Cyprus*, the island of *Venus*, would have a lively *mercatus meretricius*, cf. *Poen.* 339-40.

**232 actum agam:** proverb from the sphere of the law courts. Roman law (more than Greek) was reluctant to reopen a matter that had already been judicially settled – in *Ph.* 455-6 one of the *aduocati* says *mihi non uidetur quod sit factum legibus | rescindi posse*. Eng. 'I'll be flogging a dead horse' gets the sense, but sacrifices the tone and milieu.

**233 refrixerit res:** 'the business will (prove to) have gone cold'; a metaphor much favoured by Cicero, esp. in his correspondence; cf. *pro Plancio* 23.55 *illud uero crimen... caluit re recenti, nunc in causa refrixit*.

**234 sit satius:** 29n.

**235 tum:** of future time = *ubi rediero*.

**persequi:** as 163.

**237 hoccin...hoccin:** anaphora, which is much commoner in T. than in Menander, emphasises Sannio's indignation.

**hoccin incipere:** exclamatory acc. + inf. Cf. 38n.

**239 labascit** 'he's groggy'; cf. *Rudens* 1394 *leno labascit*.

**unum hoc habeo:** sc. *quod dicam, proponam* vel sim. 'This is my final offer' (lit. 'I've this one thing' sc. to offer).

**uide si satis placet:** cf. *Ph.* 553 *uide si quid opis potes adferre huic*; here, and in such phrases as *uisam si domist* (*Eun.* 545) the *si* clause is virtually equivalent to an ind. question.

**240 potius quam:** cf. 109n.

**uenias in periculum:** metre shows that *periculum*, not *periculum* (A), is the correct form here. In fact *periculum* is the only form used by T., whereas Pl. allows *periculum* at line end *metri gratia*.

**Sannio:** 210n.

**241 -ne an:** 5n.

**diuiduom face** 'split the difference': the archaic *face* (for classical *fac*) is found several times at the end of a line, e.g. 906.

**242 conradet** 'scrape together'; cf. *Ph.* 40 and Schol. Bemb. thereon, *apta in uerbo difficultas*.

**ei mihi:** 124n.

**243** Ashmore well compares Shakespeare, *Merchant of Venice* IV i 'Shall I not barely have my principal?'

**uenio in dubium:** as 340.

**245 colaphis:** 200n.

**tuber . . . totum:** graphic language, emphasised by alliteration.

**246 defrudet:** since A as well as  $\Sigma$  has *defrud-* at *Ph.* 44, this form, rather than *defraud-*, should be read here. The fut. indic. is often interchangeable with the indignant, repudiating subj., e.g. *An.* 612-13 *quid ego nunc dicam patri? negabon uelle me . . . ducere? qua audacia id facere audeam?* Here, with *etiam insuper*, fut. indic. is marginally preferable.

**247 numquid uis quin . . .** 'You don't mind if. . .?', a variation of the common formula *numquid aliud me uis?* Sometimes *aliud* or *me* or *uis* is omitted; still shorter, *numquid aliud?* ('Anything else?') or *numquid uis?* ('D'you want anything?' - so *Ad.* 432) may be used.

**immo hercle** 'On the contrary'; so also 483 ('Rather'), 928.

**248 utut:** lit. 'how(so)ever'; trans. 'no matter how'.

**potius quam:** 240, 109n.

**249 meum:** sc. *argentum* vel sim.; cf. 977 *a me argentum quantist sumito*.

**251 sedulo faciam:** 144n.

**252 sed** is commonly used to introduce a reference to a character arriving on stage; so 73, 361, 438, 720, 923. It is also used when an actor suddenly catches sight of someone who is already on stage (e.g. 553, 890). In Pl. this use of *sed* is almost invariably accompanied by *eccum* etc.: in T. only about half of all exx. are followed by *eccum* etc.

**Ctesiphonem:** at last we learn the name of Aeschinus' younger brother. More surprisingly, in the next words, *laetus est de amica*, we (and the Roman audience) learn quite casually that Bacchis is

Ctesipho's *amica*, not Aeschinus'. This requires us to make a re-appraisal of Aeschinus' motives and character, but the action continues too swiftly to allow time for such reflection. It seems most unlikely that the Greek audience had been kept in ignorance of the fact up to this point. The Roman audience must be told before II iii can begin.

**253 quid quod te oro?** 'What about my request?' Don. glosses it as *quid mihi respondes de eo propter quod te oro*.

**paullisper mane:** the presence of Sannio during the next scene, during which he can overhear information about Ctesipho's *amour* that could be put to the *leno*'s advantage, is awkward, and may well result from the rearrangement necessary to admit the introduction of the Diphilus scene as II i (see Appendix I).

## ACT II SCENE iii

Ctesipho enters and delivers a short monologue before he catches sight of Syrus (260). He either fails to see Sannio, or simply ignores his presence. Since he has heard the news that Aeschinus has carried off his *amica*, it can be presumed that he enters from the entrance that leads to the forum, since it is in that direction that Sannio's house lies.

**254 abs quiuis:** except here the archaic form *abs* is found in T. only in the phrase *abs te*, which Cicero too uses till about the mid-fifties B.C. *Quiuis* (with indeclinable *qui*) for *quouis* is also archaic; cf. *quicum* (for classical *quocum*) 477, 750.

**gaudeas:** potential subj. cf. 72n.

**255 uerum enimuero:** very strong asseveration; here only in T.; cf. *Capt.* 999.

**demum:** emphasises *id*, 'that above all'.

**facere:** sc. *bene*.

**256 o frater, frater:** *o* with vocative expresses strong emotion, further emphasised by the repeated *frater*; cf. *An.* 282, *Eun.* 91, *Hec.* 856, of which the last, *o Bacchis, o mea Bacchis, seruatrix mea*, is nearest in emotional tone to the present passage: in the two other exx. there is a note of affectionate reproach.

**quid:** adverbial acc. 'in what way'; trans. 'how'.

**257 numquam... quicquam:** cf. 98; for *numquam ita quisquam...* *quin* cf. 855.

**258 praeter alios praecipuam** 'outstanding (advantage) beyond other men': for *praeter* in this sense cf. *An.* 121-2 (*bis*).

**259** Whatever the correct reading, a very cumbersome line. Though the Oxford Text reads *hominem neminem*, Lindsay later opted for *homini nemini*. For *homo nemo* cf. *Ph.* 591; *Eun.* 549 has *nemo homo*.

**primarum artium:** *primus* virtually = *optimus*, as 858; *artes* 'qualities', as in *Trin.* 72 *artes antiquae tuae* and the (later) phrase *bonae artes*. For the moment the *primae artes* that Ctesipho praises are his brother's willingness to abduct Bacchis by force.

**mage:** for this by-form of *magis* cf. Lindsay, *Early Latin Verse* 126-8.

**260 o Ctesipho::o Syre:** at the beginning of 260 Syrus goes up to Ctesipho and greets him joyfully, *o Ctesipho*: Ctesipho reciprocates his greeting with an equally joyful *o Syre*. The reciprocal greeting is found in *Persa* 16 *o Sagaristio, di ament te :: o Toxile, dabunt di quae exoptes*. The interpretation of Donatus (*ille* (sc. Syrus) *ut gaudens, hic* (sc. Ctesipho) *ut qui non praeuiderit 'o' dicit*) is erroneous.

**ellum:** probably for nasalised *em + illum*; *ellum* and *ellam* (only *Ad.* 389 in T.) are much rarer than *eccum* (*eccam, eccos*); cf. 361n. Pl. has also *eccillum, eccillam*.

**hem:** 224n. To Ctesipho's surprised *hem* Syrus in turn reacts with a surprised *quid est?* For the same sequence (*hem::quid est?*) cf. *Eun.* 747.

**261 quid est?** a common formula (e.g. 323, 543, 652, 678) signifying 'What is it?' 'What's up?' It is to be distinguished from *quid istuc est?* (e.g. 465), 'What d'you mean by that?' 'What's that you say?' Here *quid est* is picked up with sentence echo, *quid sit*, with the normal switch to subjunctive; cf. 84n.

**illius:** scan *illius* (with synizesis of *-iū-*).

**festiuom caput:** acc. of exclamation; *caput* as in *lepidum caput* (e.g. 966), where *caput* is used for the person. The only exx. of the adj. *festiuos* in T. are in *Ad.* (261, 983, 986). An Irishman might say 'He's a lovely fellow': a close translation in English seems impossible.

**262 quin...putarit:** both words are difficult; *quin* seems to be *qui* (nom. sing.) + *-n(e)* used with an exclamatory, not an interrogative, force, *putarit* perfect subj. expressing admiration rather than indignation. Horace, *Sat.* 1.10.21-3 may perhaps serve as a parallel: *o seri studiorum, quine putetis | difficile et mirum, Rhodio quod Pitholeonti | contigit.*

**prae** 'in comparison with'; cf. *Hec.* 483 *quom te postputasse omnis res prae parente intellego.*

**263 famam:** in this context clearly means *infamiam*, *malam famam*.

**laborem:** this, not *amorem*, is the correct reading, though *amorem* has overwhelming manuscript support – a salutary warning that a counting of heads will not necessarily show where the truth lies. This is one of the points made in devastating and exhilarating fashion by A. E. Housman in the Preface (pp. xi-xvi) to his edition of Juvenal – the relevant section may be found also in A. E. Housman, *Selected Prose* (ed. J. Carter, 1961).

**264 pote:** Don. *pote pro potis, ut mage pro magis* τῷ ἀρχαϊσμῷ ('by archaism'). *pote* sc. *est* (*potest* ω) is used absolutely, 'nothing beyond is possible', where classical Latin requires the addition of an inf.; so Don. *subauditur* 'esse' uel 'dici'.

**quidnam:** 87n.

**foris crepuit:** Plutarch, *Publ.* 20 states that, unlike the door of real life, the stage door opened outwards and that people about to go out of the house knocked on their own doors from the inside to warn passers-by to stand clear. This idea has been disproved 'by archaeological evidence and common sense' (Gomme-Sandbach on *Samia* 300-1; also *Addenda* p. 745). *foris crepuit* means simply 'the door has made a (creaking) noise'. Greek doors were normally double doors, and T. uses the plural *fores* consistently, apart from the present passage: Pl. uses the sing. *foris* almost as often as the plural *fores*. A more tricky problem concerning door noises arises at *Ad.* 788 (q.v.).

**mane, mane:** 'The Pres. Imper. is repeated in moments of excitement to heighten the effect of the command' (Allardice, p. 82).

The scene that has ended does nothing to further the action; and, although Syrus has said on Ctesipho's approach *laetus est de amica* (252-3), Ctesipho makes no reference to her (it is Aeschinus and Syrus who remind him, and us, of her (277, 284)), but is concerned here, and when he addresses Aeschinus in II iv, only with his brother's generosity.

## ACT II SCENE iv

**265 sacrilegus:** a word of vigorous abuse corresponding to Menander's ἱερόσυλε (cf. Austin on *Aspis* 227). Pl. uses it twice only (*Ps.* 363, *Rudens* 706), both times of a *leno*: T. uses it more often, though only in *Eun.* (four times) and *Ad.* (here and 304), and does not confine its application to the *leno*.

**me quaerit:** Sannio recognises that 'the cap fits', exactly as does the *leno* Ballio in *Pseudolus* 974-6 SI. *hominem ego hic quaero malum, | legerupam, inpium, peiurum atque inprobum.* BA. *me quaeritat, | nam illa mea sunt cognomena.*

**occidi** 'I'm done for!' McGlynn describes it as *desperantis exclamatio apud comicos*, and compares *perii, interii, nullus sum, actum est de me.*

**266 ehem opportune:** 81n.

**te ipsum quaero:** a surprising touch. At 196 Aeschinus has gone inside, after telling the *leno* to think over his offer. As Aeschinus re-enters, he is looking for Sannio, who in turn assumes that Aeschinus has come out to speak to him. Instead of doing so Aeschinus completely ignores Sannio's presence, and addresses Ctesipho with words that make it sound as if that had been the reason all along for his entry. The awkwardness may well have arisen as a consequence of the introduction of the Diphilus abduction scene; see Appendix I, especially scene (v) of the sequence proposed for Menander. But though the switch from Sannio (265a) to Ctesipho (266b) reads awkwardly, it may be very effective on the stage, since it makes Sannio even more miserable. At 253 he has been told to hang around (*paullisper mane*); now (265) he thinks he is going to be dealt with: instead he has to wait ten lines before Aeschinus turns to his business with the *leno*. Even then he does not address him directly, but speaks of him as a third person.

**quid fit?:** a formula of greeting, 'How goes it?', like *quid agitur?*, with which it is coupled in 883 and 885. These phrases do not need an answer any more than Eng. 'How d'you do?'; '*quid agitur*' *blandientis est, non interrogantis* (Don. on 373).

**267 tristitiem:** see app. crit. and cf. 358 and *Ht.* 481 where A alone has the more unusual form *nequitiem* (-am Iov.).



**268 hercle uero** picks up and emphasises *uero* in the preceding line; 'Indeed I will.'

**habeam:** for subj. in causal cl. see 66n.

**o mi** (*bis*), like *o frater, frater* (256), emphasises Ctesipho's ingenuous expression of affection. See also note on *mea nutrix* (288).

**269 in os** 'to your face'.

**270 adsentandi:** the genitive of the gerund (or gerundive) is used here – and here alone in early Latin – without *causa* to express purpose: only Sallust and (still more) Tacitus make more than the most isolated use of the construction, and even in Tacitus it is rare.

**quo:** instead of causal *quod*, as *Ht.* 554 and *Ad.* 825 (*bis*: in each case  $\Sigma$  have *quod*). Cicero favours *non quo* + subj. of a reason that is rejected, and this principle covers *Ht.* 554 and *non quo*...*sit* in *Ad.* 825. In *Ad.* 270 the subj. is similarly to be accounted for, since the sentence is equivalent to 'ne existumes *non quo* gratum *habeam*, sed *adsentandi* me id facere'.

**facere:** sc. *me*.

**271 age** here conveys a tone of mild reproof; see 202n.

**age, inepte:** so *Eun.* 311.

**nos inter nos:** as *Ht.* 511 for Gk. ἀλλήλους; the first *nos* is nominative.

**272 dolet:** for impersonal *dolet* + dative of person cf. *Ph.* 162, but T. usually has a neuter pronoun as subject, e.g. 451 (*id*), 733 (*istuc*).

**paene:** (*bis*) and again in 275 – the only exx. in *Ad.* – underline Aeschinus' concern; it had been a close shave.

**273 auxiliarier:** 199n.

**274 istaec** is the commoner form in T. for nom. fem. sing. (e.g. 985: *ista* 677).

**paruolam:** here only in T. of things (Pl. has no example), and clearly with full diminutive force.

**275 paene e patria:** Don. *deest 'fugere'...Menander mori illum uoluisse fingit, Terentius profugere*. Why the change? Any answer is speculative, since, given the conventions of New Comedy, in which threats of both suicide and leaving home are the common resort of

star-crossed lovers, no significant difference seems to ensue for the character of either Ctesipho or the speaker, Aeschinus. However, since young men sometimes do run away from home (e.g. Clinia in *Ht.*) but never commit suicide for love, it is possible that T. made the substitution so that Ctesipho's threat might seem to have been made with serious intent, not (as a threat of suicide would have been) just a piece of comic hyperbole.

**276 tandem** in interrogative sentences often conveys a note of impatience or exasperation (as archaic Eng. 'Pray?').

**nobis:** ethic dative ('in dealing with us'); omit in translation, or (possibly) 'Now what about our friend Sannio?'

**mitis:** Sannio has himself described the result of the softening-up process in 245.

**277 absoluam:** Aeschinus seems to be sure that he can arrange payment in town with a banker: in general young men in comedy are kept short of money and have no access to credit. Presumably Micio's way of bringing up his son would make a banker feel it safe to advance money – even enough to buy a slave girl – to Aeschinus. For the forum as a place where bankers (*argentarii*) operated, and for the difficulty for a young man to secure credit cf. *Pseud.* 303-4 and *Ph.* 299ff. and 921-2.

**intro:** sc. *i*, easily understood from preceding *ibo*; strangely enough, this is the only case in T. where the verb of motion is omitted with the very common adverb *intro*.

**278 insta** 'Press him', as *Hec.* 120-1 *postquam acrius pater instat*.

**in Cyprum:** 230n.

**278-9 tam...quam:** *tam* is usu. followed by an adj. or adverb, occasionally by a verb. This is the only passage in Pl. or T. where it is not so followed; perhaps, therefore, sc. *propere* from preceding *properat*.

**279 etiam:** temporal, 'still'.

**otiosus** 'with time to spare': cf. *Ph.* 87.

**ne time:** in Pl. and T. both *ne* + pres. imperative and *ne* + pres. subj. are commoner ways of expressing a prohibition than are classical *noli(te)* + inf. and *ne* + perf. subj., though both of these too are used.

**280 ut omne reddat:** it is possible to understand *timeo* from the preceding line and take *ut* = *ne non*. This would fit in with Sannio's mood only if he were completely humbled, but *at*, which carries an adversative force (however mild), suggests that *reddat* is jussive subj. in an independent sentence, *ut* being an indefinite adverb ('in some/any way'), which should be omitted in translation; cf. *Ph.* 212 *par pari ut respondeas*; for other exx. cf. McGlynn II s.v. II (15) p. 310b. Trans. 'But just let him pay' or 'Just see that he pays.'

**tace modo:** *modo* lends a note of insistence to the imperative; cf. 538.

At this point Aeschinus begins to depart for the forum, followed by Sannio and Syrus; but the latter is called back by Ctesipho for a few moments.

**281 heus heus:** *heus* + vocative (which usually succeeds, rarely precedes) seeks to draw a person's attention to the speaker from a distance (though the distance may be small); when doubled, as here and *Ht.* 348, it increases the insistence of the summons. It may also be followed by a statement, in which case it is to the statement that *heus* draws attention, e.g. *Ph.* 819; *heus heus* + statement is found at *Ad.* 634 (q.v.).

**hem quid est?** as *An.* 184; *hem*, not *em* (K-L) should be read; cf. Luck, *Interjektionen* 19-20.

**obsecro hercle:** as *Eun.* 362, 562.

**inpurissimum:** here the epithet is conventionally applied to the unsavoury *leno*; cf. 183n.

**282 absolutote:** addressed to both Aeschinus and Syrus.

**siet:** 83n.

**283 aliqua:** sc. *uia*.

**permanet:** (from *permanere*); Don. well compares *Eun.* 105, where the slave admits to being a leaky vessel when it comes to keeping secrets.

**tum:** (rather than *tunc* Σ) of future time, cf. 235n.

**perpetuo perierim:** as *Eun.* 1043, 'I'm an utter "goner".' The line has five 'p's, but conscious alliteration probably operates only with the last two words.

**284 oblecta:** 49n.

**286 iam:** 79n.

**conuortam me domum:** there is perhaps an element of 'swank' about this phrase; Don. '*conuertam*' *magnifice dictum... ex hoc spectatur, ut moribus arrogantes serui sint, cum laetantur*. Cf. *Persa* 608 *curabo ut praedati pulchre ad castra conuertamini* – a remarkable example; for though metaphorically used of the successful carrying out of the intrigue, the speaker is a humble *uirgo*. Syrus' satisfaction at how things have gone has already been shown by the peremptory instructions he issued at 285.

**opsonio:** a Gk. word ὀψώνιον, as the verb *opsonare* (1117) corresponds to Gk. ὀψωνεῖν.

**287 hilare:** (*hilarem* codd.) the analogy of *Pseud.* 1268, where *hunc diem sumpsimus* is qualified by the adverb *prothyme* (= Gk. προθύμως), and the comment on this passage by the grammarian Charisius (Keil, *Grammatici Latini* 1 200) support the reading *hilare* here; cf. Bentley ad loc.

**sumamus diem:** as 854; *sumere*, with *diem*, = *consumere*.

As Ctesipho retires inside Micio's house, the stage is left empty – though, in the Roman play, only momentarily. By this point it is possible (but not certain) that Menander's audience already knew something of Aeschinus' involvement with Pamphila. If a member of the Roman audience gave any thought to what lay in store for him, he would be likely to expect further development of the theme of Demea's ignorance of Ctesipho's real character. Instead he is in for a surprise: first he is to learn that Aeschinus has got the girl next door pregnant, and then from a *seruos currens* episode it seems that Aeschinus has thrown her over; only gradually (326ff.) does it emerge that the ground for Geta's fear is Aeschinus' abduction of Bacchis. As the Roman audience knows the real motive for the abduction, it can, like its Greek counterpart, sit back and smile at the unnecessary despair which Geta's news causes to the household of Pamphila's mother, Sostrata. Only after these mock-tragic scenes do we return to the theme of Demea's deception.

### ACT III SCENE i

Enter, from the door of the house next to Micio's, the *matrona*, Sostrata, with Canthara, an old woman, probably a servant. Since

Greco-Roman comedy does not allow the audience to see within a house, it is necessary that conversations that would more realistically be ended indoors should be concluded as characters leave the house. See Gomme–Sandbach on *Perikeiromene* 708: ‘Glykera and Pataikos will conclude their conversation outside the house, instead of indoors, not for any naturalistic reason, but for the audience’s benefit.’

The language of women in Terentian comedy is subtly differentiated from that of men; some features are exclusively reserved to women, others, though used by both sexes, are predominantly used by women; see notes on *obsecro*, *mea nutrix* (288), *mea tu* (289), *pol* (293), *au au* (336).

**288 obsecro:** used predominantly by women in T. – but not exclusively so; Aeschinus resorts to it several times in his interview with Micio in IV v, and it has been used at 281 by Ctesipho, but with the addition of the masculine oath, *hercle*.

**mea nutrix:** the vocative *mi*, *mea*, which in any case has an ingratiating force, mostly precedes the noun when spoken by women, whereas it mostly follows the noun when spoken by men. When prefixed by *o* it acquires an additional emotive force, as when Antiphila answers her lover’s *salve*, *anime mi* with *o mi Clinia*, *salve* (*Ht.* 406). From this it can be seen how moved Ctesipho was when he addressed his brother as *o mi Aeschine*, *o mi germane* in *Ad.* 268–9.

**quid fiat, rogas:** whether *fiat* is a sentence echo (84n.), or dependent on *rogas*, the subj. (Aδ) should be read, not *fiet* (γ, K–L); cf. *Eun.* 837 *quid illo faciemus, stulta?* :: *quid facias, rogas?*

**289 edepol:** used by both men and women (e.g. 763, 961 – both spoken by Syrus); contrast the use of *pol* (293n).

**modo** ‘just now’.

**mea tu:** for *mea nutrix* (288) followed by *mea tu* cf. *Eun.* 656 and 664 *mea Pythias* . . . *mea tu*; *mea tu* is found only here and in *Eun.* 664 (both times spoken by a female servant): cf. Don. on *Eun.* 656 ‘*mea*’ et ‘*mea tu*’ et ‘*amabo*’ et *alia huiusmodi mulieribus apta sunt blandimenta*.

**primulum:** the diminutive here ‘plays down’ any cause for alarm.

**290 numquam . . . numquam:** Canthara emphasises her point.

**tute:** *-tē* is an emphasising suffix, found only in *tute*, *tete*.

**291 miseram me:** acc. of exclamation; the same order as 486: at 305, 330 *me miseram*. In the masculine T. has only *me miserum* (e.g. 310), never *miserum me*.

**291-2** Though the language is emotional, it also has an informative function, for it foreshadows (*per contra*) the arrival of Geta and Aeschinus' apparent treachery.

**292 mittam... accersat:** final subjunctives.

**293 pol:** Aulus Gellius *N.A.* 11.6 writes 'In our early writings neither do Roman women swear by Hercules nor the men by Castor... but the oath by Pollux is common to both sexes.' In fact in T. *pol* is much more of a woman's oath than a man's; cf. Nicolson, *H.S.C.P.* 4 (1893) 99.

**294 remedium:** T. has a liking for the metaphorical use of this word; cf. E. Fantham, *Republican Latin Imagery* 14-18 (esp. 18 fin.).

**295 e re nata:** 'considering the circumstances'.

**296 quando:** causal (201n.); the clause is subordinate to *quod*... *attinet*, which is best taken as a noun clause (*quod* = *id quod*) explaining *feri haud potuit*: 'It could not have turned out better than it has, that - seeing she has been seduced - it involves, best of all, such an eligible young man.' So Don. 295.2. The suggestion that 296 reproduces Menander fr. 5 (εἰ δ' ἔστιν οὗτος τὴν κόρην ὁ διεφθορώς, 'if it is he who has seduced the girl') is not convincing, nor is *Ad.* 593 (suggested by K. Gaiser in *Nachwort* to Rieth 145) likely.

**297 talem... tali... tanta:** Canthara makes her point: it is a good match!

### ACT III SCENE ii

Geta, entering from the direction of the forum, is in a hurry to bring bad news to his mistress, and runs on to the stage. For the device of the *seruos currens* in Menander cf. Gomme-Sandbach on *Aspis* 409-10 and *Dyskolos* 81 and the note on the latter passage in E. W. Handley's edition; for the *seruos currens* in Pl. and T. cf. Duckworth 106f.

**299 Nunc illud est quom** 'Now is the time (more lit. 'the situation') when', as *Capt.* 516 in a similar situation.



**omnia omnes:** the juxtaposition emphasises the totality; cf. 978 and *Hec.* 866-7 *in comoediis | omnia omnes ubi resciscunt.*

**301** For triple *-que* cf. *Aul.* 218 *quae res recte uortat mihique tibiue tuaeque filiae.*

**filiae erili** = Pamphila (daughter of my mistress, Sostrata).

**uae misero mihi:** *uae*, an interjection expressing dismay, is always followed by a dative: in *T.* *uae mihi* (*Eun.* 709), otherwise only *uae misero* (*miseræ*) *mihi*. *Pl.* has exx. of other datives, including the proverbial *uae uictis* (*Pseud.* 1317).

**302 circumuallant se** 'hem us in' (more lit. 'dispose themselves around'). Donatus' note (*rara locutio est*) supports *circumuallant se* (ADL) against the easier reading *circumuallant* (cett.).

**303 uis:** i.e. the violent rape; cf. 308. The five abstract nouns (with asyndeton) catalogue *tot res* of the previous line, and Geta switches to trochaic septenarii.

**304 hoccin saeculum:** acc. of exclamation, with *hoc* expressing disgust, as 758 (q.v.). The strength of Geta's indignation is expressed by the triple *o* + acc. (the only example in *T.* – but *o* + three vocatives in 790 is still more striking) and the agitated rapidity of the rhythm.

**o scelera:** 228 n.

**o hominem inpium:** sc. Aeschinus; the only other ex. in *T.* of *inpius* (*Eun.* 643) also refers to a young seducer.

**305 quidnam est quod** 'Why is it that...?' (*quod* acc. 'with regard to which').

**306 quem** refers back to *hominem* (304). Geta has not yet seen Sostrata, and her remarks in 305 do not interrupt his train of thought.

**illum:** for the demonstrative picking up the rel. pronoun cf. *Capt.* 555 *quibus inſputari ſaluti fuit atque iis profuit.*

**neque:** after five abstract nouns with asyndeton in 303 there now come five instances of *neque*; the fourth *neque* couples the two verbs, *reſſit* and *reſſit* (note alliteration), which together separate the three preceding abstract nouns from the following noun clause, which conveys the more specific fact that Pamphila's confinement is imminent.

**308 quoi:** for *ei quoi*.

**309 satis quae loquatur:** though Pl. and T. may have the indic. in ind. questions (esp. after an imperative), both of them invariably write the subjunctive after *intellego*; moreover neither Pl. nor T. has *sati* as an adverb. Usage therefore favours the reading of Σ, *satis quae loquatur*. But if T. wrote this, how did the *difficilior lectio* 'loquitur' come to replace the simple 'loquatur'? Since it is *sati*, not *loquitur*, that is suspect, we might begin by assuming that *satis quae loquitur* is genuine. Some editors, indeed, accept this as their text, admitting an intrusive trochaic septenarius in the middle of a run of iambic octonarii. If the line is an iambic octonarius, perhaps *satis hic quae loquitur* would do; cf. *Ph.* 737 *adeo, maneo dum haec quae loquitur mage cognosco*.

**312 euomam:** metaphorically of anger, as *Hec.* 515, *Ad.* 510; cf. *Pseud.* 953 where the house belches forth the *leno*, Ballio, because it cannot stomach him.

**313 dum...modo** 'provided that': *modo* separated from *dum*, as always in T., and immediately following the word it emphasises (here *ulciscar*).

**314** Notice the switch from *habeam* (present) to *extinguerem* and a series of imperfects, and then back to *dispergat* (317); the pres. subj. is less immediate than the imperfect, which envisages the unrealised actions as taking place at the moment of speaking.

**scelus:** thing for person, as commonly with words of abuse, = Aeschinus; *seni* is probably Micio, for Demea is not now one of *illa tota familia* (311). Consequently *produxit* means 'brought up', not 'brought into this world', for the latter meaning could apply only to Demea.

**315 impulsorem:** used again of Syrus in 560, where it refers to Syrus' complicity in the purchase of Bacchis.

**uah:** 38n.

**316 sublimem:** G and Schol. Bemb. have *sublimen*, a putative adverbial form found in some MSS of Plautus; K-L print *sublime* as a hypothetical adverb. There is no need to depart from the *consensus codicum*: hugging one's opponent round the middle (*medium arripere*) with his feet off the ground (*sublimem*) is the first step towards a throw in many forms of wrestling.

**317 cerebro dispergat:** cf. 782 *cerebrum dispergam*.

**318 praecipitem darem** 'drive him headlong'.

**319** A remarkable sequence of five verbs all ending in *-erem*, with *et* inserted only before the last element, as 263, 988; note that *ruerem* is here transitive (Schol. Bemb. *deicerem*). The assonance of the verbs, emphasising Geta's rage, is much more a feature of Latin (e.g. 472-4, 988; *Eun.* 605) than of Menander's Greek, and it is probable that in this respect, as with a number of rhetorical features, T. goes beyond the simplicity of Menander's style. Compare lines 179-90 in the first *seruos currens* episode in the *Phormio*.

**320 cesso:** for its use by a slave terminating his *seruos currens* episode cf. *Ph.* 844.

**inpertiri:** deponent here only: active in *Eun.* 271 and Pl. but with the same construction, viz acc. of person, abl. of thing shared.

**hem:** 224n. cf. Luck, *Interjektionen* 20, comparing *Ph.* 195 which similarly terminates a *seruos currens* episode.

**321 ubi east?** as at 924, the speaker at first fails to see the other party and refers to him or her in the third person; then, without interruption, he switches to the second person, indicating that he has now seen him or her.

**322** The Oxford Text gives all this line to Sostrata – all MSS make Geta speak continuously from *ubi east?* (321) to *era* (323). If *te exspecto* = 'I'm waiting expectantly for you', it cannot be assigned to Geta (to leave the whole line to Geta Bentley amended to *expeto*). But the triple anaphora of *te* in 321-2 should be spoken by the same person. In fact, as *Eun.* 743 makes abundantly clear, *te exspecto* does not necessarily mean 'await': basically it means 'I'm on the look-out for you', and though this is mostly spoken by one person who awaits another, it can also be used by the person who comes looking for the other person. Furthermore the exuberant language (*te* three times, followed by *op- op- ob- ob-*) better suits Geta (see 319), and elsewhere, when the formula *te ipsum/ipsam quaero/quaerito* is followed by *opportune*, the same speaker speaks both elements; cf. 81, 266; *An.* 345.

**oppido:** adverb, 'absolutely'; etymology uncertain, though the second element (*-pido*) may be cognate with Gk. ἐμπεδος.

**323ff** As in the *seruos currens* episode in *Ph.* 198f. the slave's message is split up by the anxious questions and comments of his listeners. This device is a feature of T. as opposed to Pl. The latter has nothing to compare with *Ph.* 198 where a single trochaic septenarius is split up into seven locutions.

**quid est:** 261n.

**ei mihi:** 124n.

**323-4 quid festinas . . . animam recipe** are given by all MSS to Sostrata: according to Donatus the scholar Asper (2nd century A.D.) assigned them to Canthara. A similar problem of ascription arises at 343 (q.v.). In both cases it is better to make Canthara the speaker, for in both cases her words simply rephrase the question put by the previous interlocutor (Sostrata in 323, Geta in 343); the feeble repetition suits her best, and because she scarcely does more than repeat the original question, the reply is made, not to her, but to Sostrata (see 329) and Geta (see 349). Since the same characterisation operates in both cases, and since there is an additional reason for assigning 343b to Canthara, the same ascription should be accepted in both cases.

**324 prorsus** is picked up by *quid istuc* 'prorsus', as *iam* in the next line by *quid* 'iam'; cf. *Ph.* 1002 at:: *quid* 'at'? and *Eun.* 604 *quid tum?*:: *quid* 'quid tum', *fatue?*

**324-5 periimus; actumst:** Don. *uerba sunt desperationis*; cf. 265n.

**326 hem** here indicates that though Sostrata has heard what Geta says, she cannot believe her ears.

**327 uae miserae mihi:** 301n.

**328 neque id occulte fert** 'nor is he keeping it dark'; cf. Cic. *pro Cluentio* 19.54 *neque id obscure ferebat nec dissimulare ullo modo poterat*.

**ipsus** for *ipse* 'is metrically necessary in some lines' (Laidlaw, *Prosody* 79); so here, 78 and 472.

**329-30 ah me miseram:** cf. 309-10.

**330 nostrumne Aeschinum:** sc. *hoc fecisse* (vel sim.); for -ne with acc. (+ inf.) of exclamation cf. 38n.

**331 nostram uitam omnium:** for *uitam nostrum omnium*.

**spes opesque:** a common collocation, with assonance, as *Ph.* 470, *Pl. Capt.* 335, and often.

**331f in quo...qui...qui:** each rel. clause gives one more reason why Sostrata had regarded Aeschinus as *nostram uitam omnium*.

**334 ita obsecraturum:** *obsecraturum* is parallel to *positurum* (fut. inf.); *ita* = *hoc modo*, referring to 333, not to the following *ut* clause (so wrongly McGlynn s.v.).

**335 quod...opus est:** as at 706 (*quae opus sunt*), the rel. pronoun stands as subject to *est/sunt*; *opus* then approx. = 'a necessity'. When it is an action that needs doing, *opus est* is followed by abl. neut. sing. of the perf. participle passive; so 601 *si ita opus est facto*: very rarely the abl. supine is used instead, e.g. *Ht.* 941 *sed ita dictu opus est* (see note on *iactu*, *Ad.* 740). *opus est* may also be followed by an inf. or acc. and inf. (so 625-6).

**336 au au:** the only ex. in either Pl. or T. of redoubled *au*; *au* is spoken only by women, and expresses distress or indignation.

**mi homo** expresses astonishment; cf. *Ph.* 1005 *mi homo, di melius duint!* It is spoken in Pl. and T. only by women, who in addressing their husbands normally say *mi uir*.

**337** Geta and Canthara agree that the matter should be hushed up: Sostrata thinks otherwise.

**miquidem:** scan *mī-*; cf. Introduction p. 33.

**338 iam primum** 'in the first place': as *Ht.* 274 *iam primum omnium*.

**alieno animo:** for *alienus* qualifying *animus* cf. *Hec.* 658 *nunc quom eius alienum esse animum a me sentiam*: AC<sup>1</sup> read *alienum*, qualifying the person, as in 326.

**339 infitias ibit:** here only and 347 in T.: Pl. has half a dozen exx.; cf. Livy 6.40.4 *quorum alterum neque nego neque infitias eo*. The nature of the acc. *infitias* is uncertain; possibly a local acc.; cf. K-S 1 487.

**340 in dubium ueniet:** cf. 243.

**si maxume** has a concessive force, 'however much', and is virtually equivalent to *quamuis*, which T. never uses as a concessive conjunction.

**341 fateatur:** hypothetical subj.; as *Ph.* 295 shows (*uerum si cognata est maxume*), *si maxume* does not itself require the subj.

**quom:** causal + indic.; cf. 18n.

**342 tacitost opus:** cf. 335n.

**minime gentium** 'not at all'; *gentium* merely emphasises *minime*, as it does *ubiuis* (*Hec.* 284), *usquam* (*Hec.* 293) and *nusquam* (*Ad.* 540).

**343 non faciam:** Sostrata's determination to seek redress for Aeschinus' supposed treachery, though firmly grounded in her character and supported by reasons (344-50), is also necessary to the plot, to bring Hegio into the action.

**hem, mea Sostrata:** *hem*, as at 326, expresses momentary unbelief; *mea Sostrata* is better spoken by a woman (see 288n.) than a man, and should accordingly be ascribed to Canthara (so AGP). For other reasons supporting this ascription cf. 323-4n.

**agis:** for indic. in ind. question (esp. after an imperative) cf. 195n.: the reading of  $\Sigma$  is, predictably, *agas*.

**344 peiore . . . loco:** the preposition is sometimes not repeated when a rel. clause succeeds an antecedent with which it has been used, e.g. *Ph.* 171, *Pl. Cas.* 317-18 *quicum litigas, Olympio?:: cum eadem qua tu semper*. Here, however, it is with the antecedent that *in* is omitted.

**potis:** *potis* (used only before vocalic forms of *esse*) and *pote* (264n.) are used with subjects of either number and any gender.

**345** For virginity as a priceless dowry cf. *Amph.* 839f.

**346 uirgine:** the reading of K-L, *uirgini*, was later abandoned by Lindsay.

**hoc:** explained by what follows.

**relicuom:** quadrisyllabic, as always in T.

**347 infitias ibit:** 339n.

**anulus:** at Rome it was the custom for a young man to give his betrothed a plain iron ring (Pliny, *H.N.* 33.4; Juvenal 6.27). Since there is no evidence that the Greeks had this custom, Rieth (74-5) argues that the reference to a ring is a Terentian insertion. However, young men in Menander give rings as a pledge that they will fulfil an undertaking, and it is not impossible that in the Greek play too Aeschinus sent a ring as a token of his intention to marry Pamphila.



**miserat:** the reading of  $\Sigma$  (*amiserat*, with or without *ipse*) would be appropriate only to identify a seducer who had lost his ring during the violence of the rape. This is not what Sostrata seeks to establish, but rather that the ring was an earnest of Aeschinus' honourable intentions; it could not, of course, be a formal engagement ring, since the consent of Micio to the *sponsio* would be needed.

**348 conscia:** *syllaba anceps* at diaeresis; cf. Laidlaw, *Prosody* 86.  
**esse...procul** = *longe abesse*.

**350 experiar:** Don. *apud iudices agam*, which may also be its meaning at 497.

**quid istic:** 133n.

**cedo:** the reading of all MSS, *accedo*, will not scan. Most editors take *ut* as causal ('since'), in which case the indicative *dicis* should be read (so Priscian (Keil) 3.85.10; cf. *An.* 738 *ut tu plus uides*). Another interpretation, keeping *dicas*, is possible. In *Hec.* 145-7 *narrat* is followed first by *ut* + subj., then by acc. + inf., *ut* (lit. 'how') being almost equivalent to 'that'; so possibly here, 'I grant that your argument is better'; cf. K-S II 247 n. 7.

**quantum potes:** K-L (praef. ii) explain why they always write *quantum potest* with imperatives; but since Lindsay accepts *quod potes* at 511, there is no reason for altering *potes* here.

**351 Hegioni:** Donatus says that in Menander Hegio is *Sostratae frater*. It is difficult to see why T. should have made a change. There seems to be no difference between Greek and Roman law that would account for it. If Donatus' information is correct, it is possible (no more) that Terence made the alteration to increase Sostrata's isolation (and hence the pathos of the situation).

**huius:** sc. *Pamphilae*; *huius* rather than *eius* (A) is superior here: 'The deictic use of this pronoun is conspicuous, and often refers to a person whose house is close by the speaker' (Allardice 41).

**352 summus:** sc. *amicus*, as *Ph.* 35; the noun is omitted also at *Eun.* 270-1.

**353** Whether Geta's six words are a condensation of the three-and-a-half line fragment of Menander (K-Th fr. 6) is dubious; see Rieth 76-7 and 145 (Gaiser). The ascription of these words by AL<sup>1</sup>E<sup>1</sup> to

Sostrata is inferior. There is little to choose between *respiciet* (A) and *respicit* (Σ).

**mea Canthara:** 288n.

**354 ut...ne:** *ut ne* in a neg. final clause, though not in Caesar, is still fairly common in Cicero, but disappears in the Augustan period; cf. *Ad.* 626.

**quom...sit:** subj. by attraction; Allardice 80.

Exit Canthara to fetch the *obstetrix* (Geta has left a line earlier): Sostrata re-enters her own house. At this point the exposition is complete, and, unless a Divine Prologue in Menander predicted the happy outcome of Aeschinus' affair, the Roman audience now has the same knowledge that Menander's Greek audience had. The arrival of Hegio and the development of the Aeschinus plot can be anticipated: but it is time for the Ctesipho theme, and the deceiving of Demea, to be resumed. From the time that Aeschinus had entered with Bacchis and Sannio until the exits of Geta, Canthara, and Sostrata, we have had an almost unbroken sequence of long lines (*senarii* only 228-53), accompanied by music, alternating for the most part between iambic octonarii and trochaic septenarii, and finishing with 25 iambic octonarii. Music and longer lines both distinguish these scenes in T. from what we must imagine in the corresponding scenes in Menander, which were almost certainly in iambic trimeters; they also form a contrast in tone with the two groups, each of about 150 lines, of *senarii* that precede and follow them. For the Demea scenes that follow, including his deception by Syrus, spoken *senarii* are the appropriate metre.

### ACT III SCENE iii

Demea enters from the forum, whither he had gone at 140.

**355 Disperii:** for the intensifying force of the prefix *dis-* cf. *disrumpor* (369), *discrucior* (610); *disperii*, like *perii*, is used by both sexes, e.g. *Ht.* 404 *disperii*, *perii misera*; cf. *Merc.* 681 *disperii*, *perii misera*, *uae miserae mihi*.

**Ctesiphonem audiui:** clearly the version implied by Act II precludes the possibility of Ctesipho's participation in the actual

abduction - as does Demea's account in 88f. Since this 'discrepancy' extends beyond the Diphilus scene (II i), it cannot be explained as the result of T.'s careless *contaminatio*. As Virgil knew (*Aen.* 4.174ff.) rumour quickly grows: Ctesipho's involvement with Sannio and Bacchis would be common knowledge in the town (not to Demea in the country), and his name was bound to be mentioned. More important, Demea has to have a motive for returning at this juncture to Micio's house, where, if the rumour about Ctesipho is true, he is likely to find his son. Ctesipho, of course, *is* in Micio's house, but not because he had assisted in the abduction. Over four hundred lines are to pass before Demea eventually enters Micio's house: by that time Demea has discounted the present rumour, and an even more unpleasant surprise awaits him inside.

**357 id...mali:** 157n.

**id...restat...si:** impersonal *restat*, when not used absolutely, is usually followed by *ut*+subj., less often by *inf.* (cf. K-S II 241-2): here *si...potest* virtually takes the place of *ut*+subj., though adding a greater note of the hypothetical; cf. *Hec.* 570-1 *hoc mi unum...relicuom fuerat malum | si puerum ut tollam cogit*; McGlynn s.v. *si* 1 (7).

**358 alicui rei** 'good for something', dative of purpose, as *frugi esse*; cf. *Stichus* 720 *nulli rei erimus postea*.

**etiam:** better taken as 'even', emphasising *eum* (which repeats *illum* in the previous line) than with temporal force, 'still', qualifying preceding *rel. cl.*

**nequitiem:** for the form cf. note on *tristitiem* (267).

**359 ganeum:** *ganea* in classical Latin; Don. 'ganeum' *ueteres tabernam meretricum dixerunt*; cf. *Men.* 701 *immersit aliquo sese, credo, in ganeum*.

**360 aliquo:** adverb, as 385 etc.

**inpurus:** adj. used as noun; strong language from Demea, in view of the normal connotation of the word (cf. 183, 281).

**361 eccum:** *eccum* (*eccam*, *eccos*) is used (i) absolutely, (ii) with a second acc. (553 etc.), (iii) with the person referred to as the subject or object of a succeeding verb (here, 792). *Sed* (or *atque*) *eccum* (etc.) is the commonest way in T. of drawing attention to the approach of a new character.

**hinc** = *ab hoc* (sc. *Syro*), as *Hec.* 246 *atque eccum Phidippum optume uideo: hinc iam scibo hoc quid sit.*

**scibo**: as 780; *scibo* and *scibam* are the usual forms in T. except at the line end, where, presumably *metri gratia*, the future *scies* is common.

**362 atque**: an adversative sense, 'but', is undeniable here and in some other passages, e.g. *An.* 225; often, however, editors give it an adversative sense where it is better to take it as 'and what is more' – so in *Ad.* 40 (q.v.).

**hic de grege illost** 'he is one of that lot': *grex* as *Eun.* 1084.

**363 carnufex**: lit. the public executioner, metaphorically a term of extreme abuse, most often used by masters to, or of, their slaves – so in five of the six exx. in T. (*Eun.* 670 refers to the eunuch, Dorus). For the wide-ranging language of abuse, much more colourful in Pl. than in T., see Ramsay, *Mostellaria* (Excursus xvii) and I. Opelt, *Die lateinischen Schimpfwörter und verwandte sprachliche Erscheinungen* (1965).

**364** Enter Syrus from the forum, for which he had left at 286. The two scenes between Demea and Syrus (III iii 361-434 and IV ii 540-91) provide the broadest comic relief in the play, for though they have a carefully thought-out function to fulfil within the play, they are also the nearest approach we have in it to a traditional comedy of intrigue. Demea's discovery of Ctesipho's *peccatum* has to be delayed to allow time for the Aeschinus theme to be developed. For this the arrival of Hegio (at 447) is necessary. There is first a meeting between Hegio and Demea (III iv), which does almost nothing to advance the action, but provides Demea with yet another complaint about Aeschinus to bring to Micio. Hegio's second meeting is with Micio (IV iii), and this resolves the future of Aeschinus and Pamphila. The two Hegio scenes are essentially serious, and it is appropriate that they should each be preceded by a comic scene between Demea and Syrus.

**modo**: i.q. *nuper*.

**seni**: sc. *Micioni*.

**365 haberet**: for the normal *se haberet*; cf. *Ph.* 429 *bene habent tibi principia*.

**enarramus**: historic present followed by historic sequence (*haberet*).

**366 nil quicquam:** for *neminem quemquam* – *laetus* is used in Pl. and T. only of persons.

**366–7 pro Iuppiter, hominis stultitiam:** as 447 *pro di immortales, facinus indignum*, exclamatory *pro* + vocative of deity, followed by acc. of exclamation; for *pro Iuppiter* cf. 111n., for acc. of exclamation 173n.

**368 dedissem:** causal subj. 66n.

**id...consilium:** Syrus means Aeschinus' generous action in rescuing Bacchis on behalf of his brother, Demea believes that Micio has endorsed Aeschinus' violent abduction of Bacchis for himself.

**369 disrumpor:** sc. *iracundia*; for intensifying *dis-* 355n.

**ilico:** 156n. Here perhaps both time and place are implied, 'there and then'.

**370 dimidium minae:** fifty drachmae (a drachma = approx. a denarius) is a reasonably, but not excessively, generous sum to spend; at An. 514 ten drachmae are spoken of as a niggardly expenditure for a wedding banquet.

**371 ex sententia:** *ex* 'in accordance with', as 176; Syrus repeats the phrase in 420. Clearly he is a connoisseur of fish – a Greek trait, not a Roman one.

**em:** 137n.

**373 ehem:** 81n.; Luck, *Interjektionen* 73.

**374 quid agatur:** subj. in sentence echo, cf. 84n.

**375 rationem** 'way of going on'.

**est hercle:** the verb, itself emphatic by its initial position, is further emphasised by *hercle*, 'It indeed is...'; for *hercle* emphasising verbs cf. 439, 982.

**inepta:** Syrus repeats the thought in 430.

**ne dicam dolo** 'to tell you the honest truth': cf. *Men.* 228 *non dicam dolo*.

**atque:** hypermetric, as 217.

**376 absurda:** coupled with *ineptus* also in 944.

**376–7 piscis...gongrum:** for similar culinary instructions cf. *Aul.* 398f. The intermingling of Syrus' instructions to Dromo with comment

on grave moral matters pokes fun at Demea and prepares for the more protracted parody of 420-31.

**377 gongrum:** Gk. γόγγρος.

**378 tantisper:** deictic, with a wave of the hand, is superior to *paulisper* (Σ).

**rediero:** choice between the reading of A and *uenero* (Σ) is difficult. Syrus has not yet been inside the house since his departure for the market-place in 286, and he has no intention of going away again. The sense required must therefore be 'when I get inside', for which *intro ire* would be an unambiguous expression. *Venio* can be used for *domum uenio*, and if *rediero* could mean only 'go away and come back again', *uenero* would be certain. But in *Merc.* 557 Demipho, having been away from his house, stands outside his front door and says *si intro rediero*, meaning 'if I go inside' (the fact that he then changes his mind is of no importance to the argument); *rediero*, then, may stand here, meaning 'when I get inside' and it looks as if *uenero* is a substitution for *rediero* in this rather unusual sense.

**379 haecin flagitia:** acc. of exclamation; for *flagitia* cf. 101n.

**miquidem:** scan *mī-*, as 337.

**381 fac macerentur:** after imperatives of *facio* the subj. is found both with and (more often) without *ut* (*Ht.* 925 has the two constructions side by side); exx. without *ut* include *Ad.* 511, 512. With moods other than the imperative, *ut*+subj. is the only construction in T. Cf. K-S I 205.1.

**pulchre** 'nicely': cf. 533, 979.

**di uostram fidem:** sc. *obsecro* (vel sim.); Don. on *An.* 716 *admirantis aduerbium est cum exclamatione*.

**382 utrum...-ne...an:** *utrum* is originally neut. acc. adj. 'which alternative?'; to this the alternatives may be added, 'A' (with or without *-ne*) *an* 'B'. Pl. has several exx. of the full construction, but this is the only ex. in T.

**studio:** like *laudi*, predicative dative: 'Is he making it his business...?'

**384 uidere uideor** 'I seem to see': here only in T.: Pl. has *uideor uidere* and *uideor uidisse*.



**385 militatum:** service abroad, esp. in Asia, as once with the Foreign Legion, was the last resort of the love-lorn or penniless *adulescens*; cf. *Ht.* 117 and *Trin.* 595–9. It is ironical that it is in fact Demea's own son, Ctesipho, who has been on the point of going abroad.

**o Demea:** for the emotive force of *o* see 256n. Syrus pretends admiration, but has his tongue in his cheek. Throughout the play Demea is addressed simply as *Demea*, except here and at 831 (Micio seeks to calm him down) and 961 (Syrus has reason to be grateful to the reformed Demea); in the latter two cases he is addressed as *o noster Demea*.

**386 quod ante pedes... est:** cf. *Cic. de Divin.* 2.13.30 *quod est ante pedes nemo spectat*; the saying is proverbial, see Otto, *Sprichwörter* 274 s.v. *pes* (1).

**388 penes uos = apud uos;** here only in T.

**psaltria** = Gk. ψάλτρια, for which Pl. uses exclusively the Latin word *fidicina*: T. has *fidicina* in *Eun.* and *Ph.*, but in *Ad.* has only *psaltria* – no less than twelve times. It is impossible to say why this should be so: later generations may speculate similarly why ‘call-girl’ became a vogue word in English only in 1973.

**389 ellam:** 260n.

**eho** with or without a vocative is followed by a question (as here) = ‘What?’ or by an imperative as (970) = ‘Here!’ ‘Look here!’

**389–90 ut est dementia:** sc. *eius*, ‘such is his madness!’

**390 haecin fieri:** 38n.

**390–1 lenitas... facilitas:** a readiness to make moral judgements in terms of abstract nouns is a feature of T.’s Latin: Pl. has neither *lenitas*, nor *facilitas*, nor *elementia* (which T. has only at *Ad.* 861). The adj. *facilis* is applied to persons (= ‘easy-going’ ‘indulgent’) first by T.

**391 me quidem:** scans *mē* at end of senarius, as *sī quidem* (969); normally *mēquidem*, *sīquidem* in T.

**392 pudet pigetque:** more commonly contrasted than conjoined, so *Pseud.* 281–2 *nimio id quod pudet facilius fertur quam illud quod piget.* |

*non dedisse istunc pudet: me quia non accepi piget.* Of the present passage Don. says 'pudet' in his *quae turpiter facit*, 'piget' in his *quae cum damno ac malo*.

**392-3 nimium...pernimium:** 566-7 *fortiter...hui perfortiter*; *per* as an intensifying prefix is used with *adjj.* adverbs and verbs, and is commonest in colloquial speech. For Ciceronian *exx.* cf. L. Laurand, *Études sur Cicéron* 271ff., 389ff.

**393 non quia ades...dico hoc:** again, as 375, Syrus protests his sincerity.

**ades praesens:** cf. *Most.* 1075 *adsum praesens praesenti tibi*.

**394 quantus quantu's** = *quantuscumque*, equivalent to 'from top to toe', 'every inch of you'; cf. *quanta quanta* in *Ph.* 903 and K-S II 197-8.

**sapientia:** to address Demea as 'wisdom personified' is more cutting than merely to call him *sapiens*. At 769, when Syrus addresses Demea directly as *Sapientia*, he is simply being rude - drink has loosened his tongue.

**395 somnium:** i.e. there is no substance in him; 'a mere nothing' (Sloman).

**illum...tuom:** as 107 (q.v.).

**396 sinerem illum?** 'What? Me let him?' The indignant, repudiating force of the subjunctive is particularly clear here; the verb it echoes is itself subjunctive.

**aut** 'Or would I not rather...?' The clause introduced by *aut* corrects the previous suggestion; cf. McGlynn s.v. VII and K-S II 101.

**sex totis mensibus:** *totus*, exactly as English 'six whole months', emphasises the length of the time unit; cf. *Eun.* 277 (*mensis*) and 223 *uel totum triduum::hui uniuersum diem* (the young lover affirms that he can forego the pleasure of his mistress's company for three whole days! His slave is sceptical).

**397 olfecissem:** Like Eng. 'smell a rat', 'get wind of', colloquial Latin uses a metaphor drawn from the physical senses to describe intellectual perception; cf. *subolet* (impersonal), e.g. *Ph.* 474 *num quid subolet patri?* 'Has father got wind of anything?' Fantham, *Republican Latin Imagery* 62, points out that, whereas the impersonal *subolet* (etc.) occurs several times in Pl. and T., '*olfacere* is not used

figuratively elsewhere in Comedy'. She suggests that 'Terence has deliberately chosen the coarser form of the metaphor to characterise Demea's ἀγροικία.'

**coeperet:** imperfect subj of *coepio*; cf. *Men.* 960.

**398 tu mihi narras?** 'No need to talk to me of. . .'. Cf. *Ph.* 401 *filium narras mihi?* 'Don't talk to me of my son!' In *Ph.* 401 it conveys Demipho's disgust at the way his son has behaved: here Syrus feigns admiration – Demea's *uigilantia* is too well known to need explaining!

**siet:** sc. Ctesipho.

**399 modo** 'If only. . .!' The subjunctive has optative force, as *Ph.* 711 *ut modo fiant!* Demea's wish and Syrus' affirmation pick up Demea's assertion of 138-9 *et est dis gratia | quom ita ut uolo est.* There, however, the audience (Greek as well as Roman, if the expository prologue was deferred) was as ignorant of the truth as was Demea: now they can enjoy to the full the irony of 396-9, and relish the force of Syrus' sententious assurance in 399.

**400 quid eum?:** *eum* anticipatorily takes its case from the succeeding *uidistin*; so *Ht.* 950 *quid eum?::egone. . . adeo exornatum dabo* etc.

**401 abigam. . . rus:** spoken aside to the audience, to whom Syrus now explicitly declares his intention of leading Demea a dance. With Ctesipho inside Micio's house with his *amica* it is imperative that Demea be kept out of his brother's house till the dénouement, but he must also be banished from the stage to allow certain aspects of the plot to develop. The motif of Syrus resolving to get rid of Demea recurs at 553 (q.v.), in the second confrontation between Syrus and Demea. On the present occasion Syrus' plan to get Demea to return to the country (implying a longish absence) misfires, for the arrival of Hegio gives a new impetus to the action. The plot requires Demea to meet Hegio before Micio does, so that Demea can be under a double misapprehension with regard to Aeschinus' attitude to Bacchis and to Pamphila, the girl he has wronged. As a result of his meeting with Hegio Demea postpones returning to the country to find Ctesipho, so that he can go instead to the forum to find Micio. When he fails to do so, and when he also learns that Ctesipho is not in the country, he returns once more to outside Micio's house, thus renewing the danger that he will enter and find Ctesipho. To augment

the 'danger to Ctesipho' theme there is a short reappearance of Ctesipho from Micio's house (IV i and ii in.), cut short by his father's reappearance at 537. Next follows the second Demea-Syrus confrontation, and Syrus has to think of a better excuse for getting rid of Demea. This he does in a virtuoso passage (573-86). Demea then departs, to return only at 713.

**abigam:** a strong word (Don. *ut pecudem dixit 'abigam', non ut hominem 'mittam'*). Used only here by T., several exx. in Pl.

**402 satin scis** 'Are you quite sure...?'

**oh qui... produxi:** *oh* can express many shades of emotion, of which surprise, whether pleasurable or not, is perhaps the most common; cf. 409 (pleasure), 461, 768. Here Syrus feigns surprise that Demea could doubt his word.

**produxi:** indic. in causal rel. clause, as often in T.; *producere* is 'to see him on his way'.

**optumest:** so 884 (Demea).

**403 haereret hic** 'hanging about here'.

**atque** 'and what's more'; cf. 40n.

**admodum:** before (*Ph.* 477) or after (here) an adj. *admodum* is almost equivalent to a superlative; cf. colloquial Eng. 'right mad'.

**404 quid autem?** '(But) Why?'

**405 ain uero?** like Eng. 'You don't say!' can express surprise or admiration, real or simulated, and can also be used sarcastically, e.g. *Eun.* 803 *ain uero, canis?* *Ain* for *aisne*.

**uah:** 38n.

**406 ut... forte:** as 618.

**408 flagitia:** Syrus pretends that Ctesipho used this sort of language, because he knows it will be music to Demea's ears; cf. 379 (Demea) and 101 n.

**409 oh:** 402n.

**411 saluos sit:** like 298, a wish that the person referred to will continue to behave as hitherto.

**similis:** always + genitive in T. For Pl. cf. Lindsay on *Capt.* 582 'the Dat. is very doubtful in Plautus'.

**suom:** gen. pl. as *diuom* (746) and *deum* (*saepe*); also *liberum* (793):

but the archaic alternative gen. pl. (corresponding to Gk. -ων) from *suos* is unique except for Sisenna fr. 112 (Peter). Pl. has several exx. of *meum* and also has *tuom*.

**411–12 hui...phy:** Are these interjections audible to Demea, or are they asides, and what is their force? Elsewhere in T. *hui* is not an aside, but a comment expressing astonishment, real or feigned (216n.): cf. 567 and note ad loc. Moreover *Syre*, standing as first word (cf. *Geta* 891n.), suggests that Demea has been encouraged by Syrus' *hui* (whose sarcasm he does not, of course, realise) and starts to become confidential with the slave. *phy* (here only in T.) ought to be a transliteration of Gk. φῦ, an exclamation of disgust, as it is in (e.g.) *Most.* 38–9 (*fu*). But *domi...disceret* seems clearly to be heard by Demea (though he again fails to recognise the sarcasm), for he goes on to preen himself with *fit sedulo* etc. It is difficult, therefore, to take *phy* only as an aside; it should be taken, as Don. suggests, as *interiectio mirantis*. Schol. Bemb.'s *interiectio inrisionis* does not necessarily contradict this. The 'admiration' of Syrus is simulated, and the audience knows quite well that what is going on is *irrisio* at Demea's expense. Don. is quite clear on this when he says at 411 of 'hui' *quasi admiretur ipse, quae narrat*, where *quasi* shows that it is really *irrisio*.

**413 unde disceret:** *unde* = *a quo*, as *Ph.* 967; *disceret* is potential subj. inside a rel. cl. as *fieret* (106) and *fiant* (122) – both after *unde*.

**fit sedulo:** (i) *fit* rather than the active *facio*; Don. ἡθικῶς ('in character') *dictum est 'fit'*. Demea takes Syrus' *domi...disceret* at its face value as a compliment, and, preening himself on it, replies smugly, 'One does one's best.' (ii) Demea enunciates his educational principles in language that is surely intended to remind the listener of what Micio has said of *his* method in 50–4: *ille ut item contra me habeat facio sedulo: do, praetermitto...ea ne me celet consuefeci filium*. If the parallelism is intended, it may suggest that Terence (here, presumably, = Menander) wishes us to take Micio's principles, as well as Demea's, with a grain of salt.

**415ff** These are the lines on which Horace (as he tells us) was brought up by his father (see the extended passage beginning at *Sat.* 1.4.105). The principles, then, are sound enough: it is only Demea's application of them that is at fault. Webster, *Studies in Menander* 209,

aptly quotes Plato's *Protagoras* (325d): 'they use every word spoken and every deed done for teaching, pointing out that this is just, that unjust, and this honourable, and that dishonourable, and this holy, that profane, and "this do, but avoid that"' etc. For the image of the mirror cf. Pl. *Epidicus* 383-4, Fraenkel on Aeschylus, *Agamemnon* 838-40, and Fantham, *Republican Latin Imagery* 68-9, 81.

**417 recte sane** 'Quite right!' *Sane* can be used simply to confirm or strengthen a statement (as at 371) or can be used with intended sarcasm (so 586): here it is used ironically, i.e. Syrus and the audience realise that the compliment is not meant, Demea does not.

**418 laudi... uitio:** 5n.

**istaec res est** '(That's) Just the thing!' cf. 206.

**419 porro autem** 'Then again', as *Ph.* 46 and 48.

**419-20 otium... auscultandi:** the gen. gerund after *otium* is unusual; the normal construction is *ad*+gerund(ive), as *Ph.* 831-2 *otium... ad potandum*.

**420 ex sententia** 'to my liking', as 371.

**421 corrumpantur:** *corrumpere* can be used literally of 'spoiling' food (so 588, *prandium*), but it is fittingly chosen here to parody Demea's concern that his son's morals may be spoiled; so 97 (Demea to Micio) *tu illum corrumpi sinis*.

**cautiost**=*cauendum est*, as *An.* 400, Pl. *Bacch.* 597, *Poen.* 445. At *Ph.* 293 *dictiost* is equivalent rather to *dicere licet*, while at *Eun.* 671 no sense of necessity or possibility is conveyed by *quid huc tibi reditiost?* *quid uestis mutatio?* (= 'What do you mean by...?')

**422 flagitium:** Don. *non dixit 'peccatum' irridens senem, sed 'flagitium'*. Cf. 379, 408 and 101n.

**423 non facere** 'to fail to do' (i.q. *omittere*).

**dixi** rather than *dixisti* is the normal form in T. (so 599, 604, 953); there is no certain example of the longer form in T.

**quod queo:** as *quantum queo* (*Eun.* 844), 'as far as (or 'as best') I can'. For syntax of *quod* (limiting acc.) cf. 296n.

**424 praecipio:** Don. *arguta imitatio ad deridendum Demeam; praecipio* picks up the *praecepta* of which Demea had spoken in 412; the verb is



picked up again by Syrus in 434, and he uses it once more at the end of the play (963).

**425 hoc** (*ter*) parodies the quadruple *hoc* of Demea in 417-18.

**salsum** (like its opposite *insulsus*) and *sapientia* (from *sapio*, 'to have a savour') allow *double entendre*, since they can refer both to physical taste and to discernment (incl. wit etc.); so at *Eur.* 1079 *fatuus est, insulsus, tardus* Donatus comments on 'insulsus' *sine sale et sapientia*.

**426-7 sedulo moneo**: cf. *fit sedulo* in 413.

**427 pro**: 52n.

**sapientia**: see note on *salsum* (425).

**428-9** From *postremo* to *inspicere iubeo* is a very close verbal parallel to Demea's *denique...inspicere iubeo* (414-16). Compare *Ph.* 242-51 (esp. 246 and 251) where Demipho's words are parodied in an aside by the slave, Geta.

**429 quid facto usus sit**: constructions and meaning of *usus est* are as for *opus est* (335n).

**430 inepta haec**: *ineptus* picks up 375 and 390, and *haec* refers, not to Syrus' culinary precepts (which he does not admit to be *inepta*) but to the conduct of Micio, Aeschinus and their household.

**431 uerum quid facias?** 'But what can one do?' (lit. 'what are you to do', with generalising second person singular).

**ut homost**: for the proverb cf. Otto, *Sprichwörter* s.v. *homo* (no. 8): the form of the sentence is similar to Syrus' (tongue-in-cheek) *sententia* at 399.

**432 numquid uis?**: 247n. Since the phrase is conventional ('Anything (else) you want?'), it normally expects a conventional answer such as *uale* (*Aul.* 175, *Merc.* 325), but it can also be followed by a less conventional reply; so at *Men.* 328 it is answered by *ut eas maxumam malam crucem* (= 'Yes, for you to go to the devil!'). Accordingly here *mentem uobis meliorem dari* = 'Yes, for you lot to have a change of heart.'

**uobis** like *nos* in 430 refers to Micio and the whole of his household.

**433** Before Syrus rejoins Ctesipho in Micio's house, he is keen to make sure that Demea really will leave the scene: in fact, the arrival of Hegio makes Demea change his plans.

**recta** (sc. *uia*) implies 'without détour and without delay'.

**435 abeo:** present for future, with verb of motion, cf. 224n.

**quam ob rem** = *propter quem*; Don. describes it as a *noua locutio*.

**436 illum...ille:** the repetition emphasises Demea's prooccupation with Ctesipho.

**illum curo unum:** cf. 138.

**437 istoc:** Aeschinus.

**uiderit:** probably fut. perf. indicative, not perf. subjunctive. The first person (*uidero*) expresses an intention to attend to a matter later, e.g. 845, *Hec. 700 post de matre uidero*. In the second and third persons it often has a jussive (sometimes concessive) force, as here, 'let him see'; cf. K-S I 148-9 (with numerous Ciceronian examples).

**438 illic:** pronoun, for *ille-ce*; hence the second *-i-* is short, whereas in the adverb *illic* (also *illi*) the final *-i-* is long. Scan *illic* by *breuis breuians*.

**439 tribulis:** more probably 'fellow demesman' than 'fellow tribesman', since the deme (very roughly our 'parish'), with its own social organisation and a population from a few hundred to a few thousand, was more likely to allow people to get to know each other than was the tribe, each of which formed a tenth of the whole citizen population.

**hercle:** *hērcle* by *breuis breuians*, as at *Ht.* 523.

**uaha:** the reading of GL (*uah* cett. see 38n.). Here the exclamation expresses pleasurable surprise. For disyllabic *uaha* cf. Dziatzko-Kauer's edition (*Anhang* ad loc.): it is simple, but hazardous, to write *is est hercle. uah!*

**440 homo amicus:** *Ht.* 567 *hominem amicum*; Pl. has several exx. of the phrase.

**iam inde** 'right from', as 41; cf. 494 *a pueris paruolis*, 962 *a pueris*.

**441 ne**, cognate with Gk. *νή*, is a particle of strong affirmation; it stands at or near the beginning of its clause, is always followed by a pronoun, and is sometimes (often in Pl.) strengthened by other particles, such as *edepol*, *hercle*; cf. 540, 565.

**442 penuria**: here only in Pl. or T.

**antiqua uirtute ac fide**: in Demea's mouth *antiquus* is itself commendatory; his praise of Hegio, esp. his *fides*, foreshadows the part that Hegio will play in the action.

**443 quid**: for *quicquam*. For *quis* as an indefinite pronoun in independent clauses cf. *Bacch.* 274, *Pseud.* 27 (both interrogative); *Eun.* 252, 511 where (it can be argued) *negat quis* and *roget quis* are equivalent to the conditional clauses *si quis negat* and *si quis roget*. Cf. Allardice 46.

**ortum sit**: for *oriatur*, potential subjunctive.

**444-5 etiam . . . etiam nunc**: the first *etiam* is temporal, 'still', the second is either intensifying, 'even now', or temporal, 'still now'.

**445 ah** here expresses pleasure (McGlynn s.v. v 'laetantis'). In all other exx. in T. *ah* stands first word in the sentence (269 (q.v.) is not an exception). Moreover *ah . . . lubet* introduces a philosophical element which is not present in the previous sentence – 'oh yes, life is still worth living'. The general statement rounds off the particular example that has been mentioned. Therefore punctuate with a comma after *gaudeo* and a full stop or colon after *uideo*.

### ACT III SCENE iv

Demea was about to depart for the country (435-6) when he saw Hegio approaching with Geta. From which direction do Hegio and Geta come? It is perhaps simpler to assume that they come from the direction in which Demea turns to go, that is to the spectators' left (the exit to the country): nothing in the play precludes the possibility that Hegio lives away from the town – indeed the fact that he does not visit Sostrata regularly may support the assumption. If this is the case, Geta's departure at 353 must also be to the spectators' left.

**447 pro di ...:** syntax as 366-7 (q.v.).

**448 quid narras!:** Don. *mirantis est, non interrogantis*.

**sic est factum:** as *Ht.* 628; cf. *Ph.* 1006 *sic factumst. Hec.* 357 *ita factumst*.

**448-9** For exclamatory acc. + inf. (here with *-ne*) cf. 237n.

**449 inliberale:** The concept of 'conduct unbecoming to a gentleman' figures prominently in the *Adelphoe*; cf. 664 (adverb), 886; 464, and 57n.

**Aeschine:** the reading of all manuscripts *o Aeschine* will not scan; cf. 407.

**450 pol:** 293n. It is predominantly a feminine oath in T.: most, but not all, masculine exx. are spoken by *senes*.

**paternum** 'taking after your father'; so the verb *patrissare* (564).

**dedisti:** Don. *pro* 'fecisti', a usage very common in phrases such as *malum dare*; cf. Eng. 'give as good as one gets'.

**uidelicet** scans *uidē-*, as it does in *Ht.* 263 and 514, where also it stands as last word in the line. Demea's words are spoken apart, and Hegio and Geta continue their dialogue without noticing him till 460.

**451 de psaltria...audiuit:** not for the first (or the last) time Demea is mistaken.

**dolet:** 272n.

**452 alieno** 'a stranger' 'outside the family circle' is emphatic by enjambement, initial position in the line, and antithetical juxtaposition with *pater*.

**nihili:** gen. of value, as *magni pendi* in 879.

**is:** for redundant *is* cf. 357 (*eum*) and 741 (*id*).

**453 hic:** adverb, not pronoun.

**454 haud sic auferent** 'they won't get away with it like this', i.e. 'scot free'; cf. *An.* 610 *sed inultum numquam id auferet*.

**455 in te spes omnis...sitast:** cf. 331 and *Ph.* 470.

**456** The anaphora *te...tu...tu* emphasises the earnestness of the appeal, as does fourfold *tu* at *Ph.* 496 (where there may be a deliberate parody of Andromache's appeal to Hector in *Iliad* 6.429-30).

The language of the present passage is almost identical with that of *Capt.* 444 (see Lindsay's note ad loc.), but in ethos the passage closest to the present one is *An.* 295 (*te isti uirum do, amicum tutorem patrem*), where, however, there is no anaphora – though it is found in abundance in the rest of the appeal of the dying Chrysis (cf. 289-96).

**458 caue dixeris** 'Don't mention the idea' (of me letting you down, *deserere*); for *caue* + subj. cf. 170n. The perfect subj. with *caue* (not *caue ne*) is commoner than the pres. subj. in Pl.: in T. the two tenses are used almost equally. Later *caue* + perf. subj. becomes very rare; cf. K-S I 205.2.

**459 pie**: the adverb here only in T. The adj. *pius* is used by him only at *Hec.* 152, and the same play contains four of his five examples of *pietas*.

**460-1 saluere . . . iubeo** is a more formal greeting than *salue*, as is shown by *Trin.* 435-6 where the speaker, Philto, says *erum atque seruom plurimum Philto iubet | saluere* (this is the only ex. in Pl. with added adverb *plurimum*). This is the only ex. in T. of this formula, and shows good psychology. Demea, who brusquely ignored his brother's greeting at 81 (q.v.), here takes the initiative in addressing Hegio. He does so to cover up his shame and embarrassment at what he has just overheard (450f.); so Schol. Bemb. *prior salutatur ne uideatur reus esse pro filio*.

**461 oh te quaerebam ipsum**: cf. *An.* 533 SI. *iubeo Chremetem* . . . CH. *oh* (better than *o*) *te ipsum quaerebam* . . . SI. *et ego te*. The situation is similar. Simo (*senex*) sees his neighbour Chremes approach; knowing that Chremes has a bone to pick with him, he decides to get his greeting in first, using the fuller form with *iubeo* (see previous note). Chremes, anxious to get to the point, cuts Simo's greeting off in mid-stream.

**salue, Demea**: Hegio returns Demea's greeting, but almost as an afterthought; *oh te quaerebam ipsum* comes first, as being more urgent.

**462 quid autem**: sc. *me quaerebas ipsum*; cf. 404n.

**maior filius**: cf. 47 (and *Periocha* 2).

**463-4 boni . . . liberalis**: Don. speculates, not very convincingly, on the difference between the two words; if a clear distinction is to

be made, it is that *bonus* refers to nature, *liberalis* to upbringing; see 57n. on *liberalitas*.

**functus officiumst:** cf. *Ph.* 281-2 *functus adulescentulist officium liberalis*; *fungor* (always in the phrase *officium fungi*) takes the acc. in T. except at *Ad.* 603. *abutor* and *potior* likewise usually take acc. in T., *fruur* usually abl., *utor* usually abl. but acc. neuter pronoun.

**465 quid istuc est?:** cf. 261n.

**noras:** except *Eun.* 778 the longer forms *noueram*, *nouerim* etc. are used only at the line end in T. probably *metri gratia*; cf. 573.

**Simulum:** cf. 352.

**466 aequalem** 'contemporary'.

**quidni?** 'Why not?' 'Of course!' *Ni* = *non* and may be separated from *quid* by *ego* or *ille*; cf. 662n.

**467 hem:** Luck, *Interjektionen* 24 'A person who feels something as grave and important, *graue*, says *hem*?' Cf. 224n.

**mane** 'Hold hard!'; cf. 820, 264 (doubled).

**468 an:** 128n.

**469 ferundum:** -*undus* for -*endus*, cf. 207n.

**470** Don. compares *Bacch.* 87-8 *quia istoc inlecebrosius | fieri nil potest: nox, mulier, uinum homini adulescentulo*; cf. also Ovid, *Amores* 1.6.59-60.

**471 humanumst:** cf. 687 (Micio to Aeschinus); Don. here says *hoc dicere solemus ubi peccatum quidem non negamus, sed tolerabile esse dicimus*.

**scit:** sc. Aeschinus.

**472 uenit:** pres. indic. (as the scansion shows).

**ipsus:** 328n.

**472-4** While Menander must have had a passage corresponding to the sense of these lines, the final assonances (-*ans* five times, -*umst* three times) are a Latin addition; cf. *Ph.* 103-4, *Eun.* 605. Pl. *Cist.* 567 has *plorans, obsecrans*. On the impersonal verbs *ignotumst* etc. Don. writes *honestius impersonaliter quam 'ignouimus, tacuimus, credidimus'*.

**475 hic** (codd.) must be deleted, as it would produce a proceleusmatic with an inadmissible word division; cf. Laidlaw, *Prosody* 37f.



**476 bonus uir** 'fine fellow': the sarcastic use of *bonus* is common, e.g. 556, 836. The sarcasm is emphasised by *si dis placet* ('would you believe it?' or 'ye gods!'), whose force, acc. to Don. on *Eun.* 916, is *proprium . . . exclamantibus propter indignitatem alicuius rei*.

**nobis**: ethic dative (cf. 82); trans. 'our'.

**477 quicum**: for *qui* as ablative cf. 254n.

**479 in mediost**: basically = 'is out in the open'; when used of *mater* and *uirgo* = 'is available (to be questioned)'.

**res ipsa** = her pregnancy.

**480 ut captust seruolorum** 'as slaves go'; the noun *captus* refers to a person's (mental) capacity, and is used by both Cicero and Caesar in the phrase *ut est captus alicuius*.

**481 iners**: 'lacking *ars*' ('know-how' or 'go').

**solus omnem**: the antithetical juxtaposition is superior to *alit illas solus, omnem* etc.

**482 abduce**: T. has neither *dice* nor *duce*, but the archaic form is sometimes to be found, as here, in compounds of *ducere*; cf. 917 *transduce*; for *face* cf. 241n.

**483 immo hercle**: 247.

**extorque**: note that it is Geta himself who makes the offer: 'Rather, rack it (sc. *ueritatem*) out of me.'

**484 non negabit**: sc. Aeschinus.

**cedo**: + acc. cf. 123n.

**485 pudet**: For once Demea is speechless; *pudet . . . scio* is all spoken aside, and Pamphila's cry in 486 spares him the necessity of finding something to say. He does not speak again till 499, when his answer 'passes the buck' to his brother.

**486 miseram me**: 291n.

**differor**: cf. *Cist* 207-9 *uorsor* | *in amoris rota, miser exanimor*, | *feror, differor, distrahor, diripior* - though there the young man speaks of mental anguish.

**487 Iuno . . . obsecro**: The same words are spoken (similarly offstage) by Glycerium in *An.* 473; cf. *Aul.* 692. The appeal to Juno Lucina

corresponds to an appeal in Menander to Artemis (cf. Euphrasius on *An.* 473), and at *Ecl.* 4.10 Virgil clearly intends Lucina to refer to Diana.

**hem?**: 224n. In view of the following question it is best to punctuate *hem?* here.

**488 numnam**: enclitic *nam* adds a note of surprise or agitation; cf. 265. Parenthetic *quaeso*, too, adds insistence to the question – perhaps ‘tell me’; cf. *Ht.* 430 *ubinamst quaeso*.

**em** coheres closely with the following demonstrative pronoun; as there is no other example of *em* | *ille* (*Menaechmi* 251 should be written | *em illoc*), it is better to transfer *em* to the beginning of 489; so Luck, *Interjektionen* 56.

**489 illaec**: nom. fem. sing. as *Eun.* 947 and *illic* nom. masc. sing. (e.g. *Ph.* 183). The form *-c(e)* is used deictically: *est quasi demonstrantis aliquem uel gestu oculoue indicantis* (McGlynn s.v. XI, p. 270b).

**uostram**: not *tuam*, because the responsibility is shared by Micio and Aeschinus; so *uos* (490), *uobis* (491), *uoster* (492), and *uos* again three times in 501-4.

**490 uos uis . . . uoluntate**: the alliteration emphasises the earnestness of Hegio’s appeal. *Ph.* 725, 785 show the same desire to get someone to do with good grace what, if needs be, he can be forced to do.

**491 uobis decet**: for dative with *decet* cf. 928n.; the construction is ante- and post-classical. *ut . . . decet* depends on *fiant*.

**492 aliter**: with *esse*, as 515 etc., *aliter* is virtually an indeclinable adjective. Cf. 137n.

**493 cognatus**: cf. 351n.

**una**: triple anaphora of *una* in 493-5 stresses the solemnity of Hegio’s appeal, as do the three verbs in asyndeton in 497; cf. 490n.

**494 a pueris**: cf. 48n., 440, 962.

**495 educti**: for *educati* (codd.), which will not scan; cf. Don. on 48 (quoted ad loc.).

**militiae et domi**: the separation of the spheres of *domi* and *militiae*, so important in the writings of Roman historians, occurs already in Ennius; Plautus has *domi duellique* (e.g. *Capt.* 68).

**496** The social division between rich and poor is a commonplace of Greco-Roman comedy, e.g. *Ph.* 363-6, where, as here, the neglected man claims to be a *cognatus*. The division is developed as a comic theme in *Aul.* 226ff., where there is much Plautine embellishment (cf. Fraenkel, *Elementi plautini* 52).

**497** **experiar:** 35on.

**498** **animam relinquam:** cf. *Amph.* 240 *animam amittunt* and Sallust, *Cat.* 60.2 *amissa anima*.

**499** Demea, stunned into silence at 485, answers tamely. By 505 he has recovered sufficiently to give a more resolute answer.

**499a** = *Ph.* 461. The line is omitted by A and not commented on by Donatus, and should be excised here. For whereas Demipho in *Ph.* 461 can fittingly speak the words, since the ultimate decision is his, in *Ad.* the ultimate responsibility does not lie with Demea, but with Micio: it is not for Demea to say that *he* will, or will not, carry out a certain course of action.

**500** **facito... cogites:** cf. 808 and 381n.

**501ff** **quam... facillime... tam maxume:** the sense here is 'as you are in the highest degree privileged, so you must in the highest degree accept responsibility' rather than 'the more privileged you are, the more responsibility you must accept' – the interpretation offered by most editors, who point out (what is true) that early Latin shows a number of examples of *quam... tam* + superlatives (mostly adverbs), where classical Latin would write *quo (quanto)... eo (tanto)* + comparatives; cf. K-S II 457-8 and Allardice 115.

**501** **agitis:** here for *uitam agitis*, which occurs in 45 and 863; for repeated *uos* in 501-4 see 489n.

**502** The appeal of the underprivileged against the privileged is common in Greek comedy, but the adjectives carry strong Roman connotations, and the accumulation of adjj. is commoner in Latin than in Greek; see 496n.

**503** **aequo animo aequa** 'fairly what is fair'.

**504 perhiberi:** here only in Terence: Plautus has about a dozen exx. The word is perhaps already archaic and on the way to becoming 'elevated'; its rare uses by Cicero are in 'heroic' contexts.

**505 redito** 'Come back' (sc. 'later'). In Pl. and T. the infinitive in *-to* usually refers to the future: for 'Come back a moment' (to detain a departing character) *redi modo* (Ps. 1326) or the like (cf. Aul. 444 *quo abis? redi rusum*) would be expected. Demea, whose words at 499 had been non-committal, now firmly promises that the right thing shall be done, and his *aequomst* picks up the double use of the word in 503. In the next line Hegio's *deceat te facere* in turn picks up *ut uobis deceat* (491), but with the significant change from the plural *uobis* to the singular *te*; Hegio pins his final plea on Demea himself.

**507 me indicente:** so also Livy 22.39.2; the construction is very rare, but Donatus describes it as *apta irascenti*; the passive participle *indictus* is, of course, common; cf. Ph. 951.

**fiunt:** since *utinam...sit...defunctum* means 'I only wish this were the end of it', *haec* must refer to the situation up to the present, and *fiunt* is to be preferred to *fient* (A), which would require *haec* to refer to *omnia* (505), 'rectification of past wrongs'.

**508 defunctum:** impersonal passive; in Ph. 1021 *defungier* may be either personal or impersonal.

**illaec:** 489n.

**509 euadet:** the future, 'will end up in', is required, to make an effective contrast with 'I wish the present situation were the end of it': hence the reading of  $\Sigma$  is to be preferred to *euadit*, the reading of A.

**510 euomam:** cf. 312n. Vigorous language is a keynote of Demea's speech; cf. 397n. Here Don. says *non 'effundam' sed 'euomam', utpote quae me aegrum faciunt* ('they make me sick!').

### ACT III SCENE v

**511-16** Hegio, who has been conducted into Sostrata's house by Geta at 505, now re-enters, speaking the final words of his conversation back into the house. Since his next entry is from the forum with Micio at 592 (IV iii), he has to be shown leaving for the forum; otherwise we shall take him to be still in Sostrata's house.

**511-12:** for *fac sis* and *fac consolare* cf. 381n.

**istam:** sc. Pamphila.

**quod potes:** 423n.

**513 ut gestast:** the indic. is common in indirect questions depending on an imperative verb: otherwise the subj. is the more usual mood, and – apart from the present example – the only mood in T. after *narro ut* (= ‘tell how’).

**514 si est...ut** + subj. ‘If it is the case that...’ Cf. *Hec.* 558-9, where *si est ut* is followed by *sin est...ut*.

**516 quid agam** ‘what I am to do’; indirect deliberative subjunctive.

## ACT IV SCENE i

After the senarii of the preceding 160 lines (Demea present throughout except for 511-16) the new scene begins with a medley of longer lines (see *conspectus metrorum*), issuing at 527 (to 540) in continuous iambic octonarii.

Ctesipho, who had entered Micio’s house at 287 to join Bacchis, is fearful that his father may interrupt his enjoyment. Syrus assures him that Demea has returned home to his ‘farm’ – Demea has, in fact, changed his mind, but Syrus does not know this. At this point Demea returns (537) and Ctesipho scuttles for shelter again in Micio’s house. The unrealistic convention (see introduction to Act III Scene i) whereby Ctesipho and Syrus carry on out of doors a conversation that would, in real life, be conducted indoors, is put to dramatic effect, for Ctesipho’s fright at Demea’s return is now visible to the audience, and is further enhanced by the ‘business’ of 543ff. when Ctesipho (popping his head in and out of the door?) addresses asides to Syrus.

**517 Ain:** cf. 405.

**patrem...rus:** such had been Demea’s intention (433), but the arrival of Hegio had set a different train of events in motion.

**dic sodes:** as 643; *sodes* (for *si audes*, which T., unlike Pl., never uses) adds a note of formal politeness to a request, usually made in the imperative. In his apprehension Ctesipho wants further reassurance.

**518 nunc quom maxume** 'at this very moment'; elsewhere, e.g. *Ph.* 204, it signifies 'at this very moment above all'. Cf. K-S II 480.

**credo:** Syrus does not know for sure; in fact his surmise is wrong.

**utinam quidem !:** sc. *operis aliquid faciat*; cf. *An.* 807 *utinam!* where also the verb is understood.

**519 quod . . . fiat:** either *quod* = 'as far as' or, as in phrases such as *quod bonum faustum felix fortunatumque sit*, *quod* for *id quod*, 'And – may it happen without his hurting himself –'.

**defetigarit:** pres. subj. after *uelim* is common, perf. subj. is rare; but here the perfect implies 'prove to have tired himself out'.

**520 triduo hoc:** abl. of time within which; *hic*, as often when referring to time, = 'the next'.

**perpetuo:** adj., as 522, rather than adverb.

**prorsum:** metre here guarantees the form in *-um*, as conversely it does the form *prorsus* in 324.

**521 istoc . . . rectius** 'better than that'.

**siqui** 'if in any way' 'if at all'.

**522 misere** = *ualde*, *uehementer*, exactly as Eng. 'terribly'; cf. 667, 698. It is used particularly by, or of, the young man in love.

**523 illud:** almost = 'that rotten'.

**male:** with verbs and adjectives expressing fear, anxiety, hatred etc. *male* has an intensifying force (= *ualde*, *uehementer*); cf. Hofmann, *Umgangssprache* 74.

**525 illi:** adverb, cf. 116n.

**526 iam:** 79n.

**sat scio:** *sat* and *satis* are used almost interchangeably by T., but as a parenthesis *sat scio* is the normal form.

**527 uidi:** sc. *te*.

**528 nilne in mentemst:** *in mentem est*, for classical *in mentem uenit*, is archaic; *mente est*, the *lectio faciliior*, is read here by Σ, and at *Ht.* 986 by A and some other MSS, but the acc. is guaranteed by metre at *Amph.* 180 *mihi in mentem fuit*; cf. Lindsay, *Syntax of Plautus* 89.

**numquam quicquam:** 98n.

**tanto nequior:** sc. *es*, 'More fool you!'



**529 cliens:** here only in T. who has *clientela* only at *Eun.* 1039. Pl. has several exx. of *cliens*; *Men.* 573-88, where Plautine elements abound, has four instances.

**530 ut data sit:** consecutive clause dependent loosely on *nemo* *uobis*; trans. 'so that you can say that'.

**quae non data sit?** 'When it wasn't given?' – a good example of indignant or repudiating subjunctive.

**531 interdius:** Ctesipho's moral scruples quickly yield to Syrus' suggestion, but he is still at a loss to account for an overnight absence.

**532 uellem:** *uolo* etc. followed by subj. without *ut* originates from parataxis; here, *uellem* 'I could wish' (potential subj.), *esset* 'would that it were' (optative).

**533 quin:** with imperative, as 543; *quin* (from *qui-ne*) is originally interrogative 'why not?'; then, since *quin taces*, 'why don't you shut up?', is equivalent to a command, *quin* is used as a particle with imperatives, lending insistence to them – cf. Eng. 'just. . . '.

**sensum:** 'the way he feels' or (Sloman, Ashmore) 'disposition'.

**pulchre:** 'nicely', as 381.

**534 feruit:** archaic for classical *feruet*.

**ouem:** the sheep's placidity is proverbial; cf. Otto, *Sprichwörter* 261. It occurs as early as Philippides, a Greek comic poet contemporary with Menander. Three lines later (537) the 'sheep' has become a 'wolf'.

**535 laudari:** the archaic pres. inf. passive in an unusual non-final position; cf. 199n.

**deum:** applied to mankind, *deus* signifies the summit of perfection or happiness; cf. Otto, *Sprichwörter* 109.

**536 meas?** expresses Ctesipho's incredulity: Don. *bene cum stupore respondet* 'meas?' *ostendens quod nullae essent*.

**537 em tibi autem!** 'But just look at that!' here expressing incredulity, 'Would you believe it?'

**lupus in fabula:** proverbial and implying the same superstition as our 'Talk of the devil (and he is sure to appear)'; cf. Pl. *Stichus* 577, Cic. *ad Att.* 13.33A.1, Otto, *Sprichwörter* 199-200.

**538 pater:** scan *patēr*, as *Hec.* 258, *Pl. Aul.* 779; Laidlaw, *Prosody* 54. The line will scan as a trochaic septenarius with *patēr*, but as 539 and the preceding lines (from 527) are iambic octonarii, 538 also ought to be an iambic octonarius.

**quid agimus?:** the indicative is often used in *Pl.* and *T.* to express a deliberative question, whereas *quid agam?* (so used in soliloquy) in dialogue, always expresses helplessness or despair; here *quid agimus* asks for advice, which Syrus then gives.

**fuge modo:** for *modo* with imperative cf. 28on.; *fuge* stresses the need for urgency: *Don. non dixit 'i' uel 'abi' uel 'uade', sed 'fuge': tanta celeritate opus est.*

**uidero:** 127n.

**539 nusquam tu me:** sc. *uidisti.*

**potin ut:** for *potisne* (sc. *est*) *ut*; it is equivalent to a brusque and peremptory command, 'Can't you shut up?' (Sargeaunt). Plautus has several examples: in this, its only occurrence in *T.*, it is significant that it is the slave who so curtly addresses his weak-kneed master.

## ACT IV SCENE ii

Demea had left at 510 to find Micio, but unlike Hegio, who left for the same purpose six lines later, had failed to do so. This failure is of some dramatic importance. It partly explains Demea's return here, and it further stimulates his exasperation and perplexity. It is also important that Hegio should meet Micio first – again for more than one reason. Micio must be later (592ff.) seen to accede to Hegio's request of his own accord, not at his brother's instance, and a subsequent meeting (719ff.) between Demea and Micio can then be exploited for comic purposes, when Demea sees his brother apparently content to have both wife and mistress of Aeschinus under the same roof (747).

**540 ne:** 441n.

**nusquam gentium** = Gk. οὐδαμοῦ γῆς ('nowhere on earth'); cf. 342n. Though common in *Pl.*, it is used only here by *T.* *gentium*, unnecessary for the sense, reinforces the tone of Demea's exasperation, which, as Donatus notes, increases as the play progresses; so *ne... infelix* here is more emphatic than *disperii* (355).

**541 a uilla mercennarium:** the prepositional phrase is here used adjectivally, as in English, 'a man from the farm'; Demea, it appears, employs both hired and slave labour.

**542 rure:** elsewhere T. always uses *ruri*, but the fourth-century grammarian, Charisius, specifically quotes this passage for the form *rure*.

**543** Ctesipho, who (presumably) had fled inside at 539, now pops his head out of the door to whisper to Syrus behind Demea's back. This is the nearest that Demea gets to finding his son till the dénouement at 783ff. – and even then the meeting takes place offstage. This, in fact, is Ctesipho's last appearance in the play.

**uerum** 'True!' = 'Yes', for which Latin has no exact equivalent; so at *Ph.* 315-17 T. has *admodum... sic... oppido*.

**perii:** 227n.

**quin... es:** 533n.

**544 malum:** like Eng. 'the devil' in 'What the devil' etc., *malum* is used as a colloquial imprecation standing second or third word in a sentence introduced by an interrogative; cf. 557. It is used occasionally by Cicero; apart from one example in the *pro Scauro* all the exx. occur either in the early speeches *pro Q. Roscio* and the *Verrines* or in the latest of his speeches, the *Philippics*. *malum* is probably acc. of exclamation.

**infelicitatis:** partitive gen. depending on either *quid* or *hoc*; the word occurs only here in Pl. or T. and it may be significant that it is spoken by Demea.

**545 nisi** 'only' 'but'; 153n.

**huic rei:** merely anticipates *ferundis miseriis*; for gerundive dative of purpose cf. *Persa* 428 *referundae ego habeo linguam natam gratiae*.

**546-7** Though anaphora is much rarer in Menander than in T., and T. clearly adds it at times (e.g. *An.* 286-96) to give extra emphasis, here the *primus* motive, ridiculed by Syrus in 548, almost certainly stood in Menander.

**547 obnuntio:** Don. *qui malam rem nuntiat*, 'obnuntiat', *qui bonam*, 'adnuntiat', *nam proprie obnuntiare dicuntur augures, cum aliquid mali ominis scaeuumque uiderint*. Demea emphasises what he says by the triple alliteration *p- p-... s- s- f- f-*.

**548 rideo hunc:** for *ridere* used transitively with acc. of person cf. *Eun.* 1008 *defessa iam sum misera te ridendo*.

**solus** picks up Demea's *solus* in the preceding line, and confutes his statement – Demea *is* alone, but in ignorance.

**549 uiso:** for tense cf. 224n.; for *si* clause after *uiso* cf. 239n.

**550 prorsus:** here = *recta uia*, 'straight'; cf. 324 for its commoner meaning (= *omnino*, *penitus* etc.).

**se inruat:** trans. only here; cf. *Eun.* 599 *proruunt se*.

**etiam taces?** 'Do shut up!' *etiam* with interrogative pres. indic. is equivalent to a peremptory imperative.

**551 hodie** merely emphasises *numquam*, as 570; cf. 159n.

**553 age:** 202n. When does Ctesipho exit? *age* does not guarantee his presence, since it can be used in self-exhortation, as in 202; but *tamen* (= 'in spite of your fears') may imply Ctesipho's presence. If so, he leaves after *amouebo*.

**amouebo:** cf. 401 *abigam hunc rus*. Syrus' first plan to get Demea out of the way has failed: he now devises another, more elaborate one.

**sed eccum... Syrum:** cf. 361 and note ad loc.

**554** Syrus affects not to notice Demea's presence.

**durare:** intransitive, 'hold out' 'stick it'.

**si sic fit** = 'at this rate'.

**556 quid ille gannit?** 'What's he yapping about?' *gannire* is used literally for the bark or yelp of a dog or fox. It is used only here by T., and may be another instance of Demea's rustic, but forceful vocabulary (see 397n. on *olfecissem*): at *Ph.* 1030 the compound *oggannire* is used of a nagging wife.

**quid ais?** 'Look here' 'Tell me'. *quid ais?* here, like *quid?*, introduces a further question. It has two other usages: (i) 'What d'you say?', asking for information, and (ii) 'What d'you say!' 'What!' expressing incredulous surprise or anger.

**bone uir:** the sarcastic use of *bonus* is a common feature of colloquial Latin; it is usually addressed to a slave, as here, *An.* 616, 846 and *Pl. Capt.* 954-6, where too a slave takes exception to being so addressed; cf. Hofmann, *Umgangssprache* 150.

**557 malum:** 544n.

**558 usque:** 213n.

**559 discidit:** for the indic. see 195n., 229. Metre requires *discidit* (from *dis* + *caedo*), for 'when a trochaic septenarius ends with an iambus-word *the sixth foot must not be a trochee*' (Laidlaw, *Prosody* 110); for *discido* cf. E. J. Kenney on Lucretius 3.659. Donatus wrongly reads *discidit* (from *discindo*).

**560 me impulsore:** 315n.

**561 produxe aibas:** Syrus had made this statement at 402 in his first unsuccessful attempt to get rid of Demea. *produxe* is for *produxisse*, as *dixi* for *dixisti* (423n.), but the syncopated form of the perf. inf. is rare, whereas that of the 2nd person perf. indic. is common. T. has both *aibas* and *aiebas* (etc.) – cf. *An.* 930–2 *aiebat*...*aibat* – but the syncopated forms are commoner.

**factum** 'Yes(, I did).' See note on *uerum* (543). The apparent omission of *est* is an instance of a 'nominal sentence', consisting usually of a subject (sometimes suppressed) and a predicate.

**562 puduisse:** for syntax cf. 38n.

**563 tantillum:** here only in T. (Pl. has several exx.). Don. *uide-tur*...*manu fingere quam paruulum*.

**564 patrissas** 'you take after your father', formed from *πατρίζειν*, though *πατρίάζειν* is the normal Greek form. For similar forms cf. *graecissare* etc. in *Men.* 11–12.

**abi:** 220n. Here used to express admiration.

**565 ne:** affirmative, as 540; cf. 441n.

**566 perquam:** sarcastic.

**seruolum** 'a poor slave': the diminutive is designed to win sympathy.

**567 hui:** here used sarcastically, to express feigned admiration; cf. 216n.

**perfortiter:** for *per-* as an intensifying prefix cf. 392–3n. (*per-nimium*); the adverb *perfortiter* here only in Pl. or T.

**568 potuit:** impersonal, as 264 (not personal with *Ctesipho* as subject).

**caput:** as *An.* 458 *illic est huic rei caput*, on which Don. says '*caput*' est origo et summa unius cuiusque rei; Eng. 'you're at the bottom of this business'.

**569 ubi...cogito** 'I wonder where I'm to find him'; in *oratio recta* the deliberative subjunctive, *inueniam*, would stand.

**570 hodie numquam:** cf. 551n.

**hem quid ais?** 'What? What's that you say?' For *quid ais* cf. 556n.

**ita** 'Just so' – another way of expressing an affirmation; cf. note on *uerum* (543).

**571 diminuetur tibi...cerebrum:** cf. *Eun.* 803 *diminuam ego caput tuum hodie, nisi abis*. See also *Ad.* 782 *cerebrum dispergam*, also spoken by Demea to Syrus.

**573 hanc deorsum:** Don.'s comment *bene* '*hanc deorsum*', *quia non est una* (sc. *porticus*) supports *hanc* against *hac* (see app. crit.).

**quidni nouerim?** 'Of course I do'; cf. 466n. For *nouerim* at end of line cf. 465n.

**574 platea:** though from Gk. πλατεῖα *platea* scans with short -ē-. For Syrus' directions to Demea Ashmore well compares those of Launcelot to Gobbo in *Merchant of Venice* II ii: 'Turn up on your right hand at the next turning, but at the next turning of all, on your left; marry at the very next turning, turn of no hand, but turn down indirectly to the Jew's house.'

**575 uorsum** (or *uorsus*) may be added pleonastically to *deorsum*, *sursum*, *ursum*; e.g. *Capt.* 656, *Amph.* 1112.

**te praecipitato:** a forcible phrase, for which Eng. 'drop down' is too weak; there is an air of insolence about the way Syrus addresses Demea.

**576 angiportum:** the 2nd decl. neuter form is the only form of the word used by Pl. and T. except for *angiportu* at *Cist.* 124. Here clearly it is a side-street running off the main street at right angles. For its meaning when it is used as a hiding-place for an eavesdropper cf. W. Beare, *The Roman Stage*, Appendix C, 246-53.

**propter:** adverb, as *Eun.* 368, 373.



**577 illi:** adverb; cf. 116n.

**578 uerum:** 543n. Don. makes a good psychological point when he says that Terence (really Menander) allows those who are being hoodwinked (here Demea) to show that there is something they know better than the person who is deceiving them.

**uah:** 38n.

**579 hominem:** here = 'a rational human being'; cf. *Hec.* 214 *me...lapidem* (= 'blockhead'), *non hominem putas*, for which Don. quotes the original Greek of Apollodorus, σὺ με παντάπασιν ἤγησαι λίθον.

**581 huius** 'Cratinus here': 'The deictic use of this Pron. is conspicuous, and often refers to a person whose house is close by the speaker' (Allardice 41).

**582 ad Dianae:** *ad* with the genitive of the name of a divinity seems to imply an ellipse of *templum* or *aedem*.

**583 ipsum lacum:** *ipsum* specifies the pool (or reservoir) which, according to Varro, was placed at the gates of many cities to serve as a watering trough for beasts of burden, as they entered or left the town, and also to be available, if an enemy tried to set fire to the city walls. Syrus intends Demea to have a long walk!

**584 pistrilla** 'a bakehouse': diminutive of *pistrina* (rather than *pistrinum*).

**585 lectulos:** Micio's house already has these (cf. 285), so Syrus has to extemporise rapidly, first adding *in sole*, then *ilignis pedibus*; they are a very special order, and merely confirm Demea's conviction of his brother's extravagance.

**586 bene sane:** heavily sarcastic; cf. 417n.

**587 i sane** 'Yes, go!' Here *sane* is dismissive; cf. *Ht.* 588 *abi sane istac, istorsum, quouis*. Demea is probably out of earshot by the time Syrus says this: certainly he must not hear *ego te...silicernium*.

**te exercebo** 'I'll put you through it.'

**silicernium:** is not a 'slap-up' funeral feast for the mourners, but *cena quae infertur dis manibus*; hence, when applied by metonymy to

Demea, something like 'death warmed up'. More to the point here is the contrast between the idea of a funeral meal and the 'eat, drink, and be merry' of 588-91.

**588 odiose:** in comedy *odium* frequently refers to conduct that is a bore or a nuisance (e.g. *Ph.* 849); so here the adverb *odiose*. Trans. 'It's a nuisance Aeschinus's late.'

**590 unum quicquid:** *quisquis*, esp. in the neut. sing., appears as an indefinite pronoun (= *quisque*) till the time of Cicero and Lucretius.

**591 carpam** 'sample'.

**cyathos:** as *cyathus* is a small ladle with which wine was transferred from the mixing bowl (*crater*) to individual cups (*pocula, calices*), it seems that Syrus intends neither to waste time nor to stand on ceremony.

Syrus' decision is a natural outcome of his character and the situation; but, as often in Menander, character and plot intermesh. From Syrus' decision to retire within for a drinking-bout comes his next appearance (763), when he feels the need for a breath of fresh air; his momentary absence from the carousal leads to the summons from Ctesipho to return inside (776), which is overheard by Demea and leads him to discover the truth about his son.

#### ACT IV SCENE iii

Enter Micio and Hegio together from the forum. Micio has not been seen since 154, when he left to go to the forum to find Aeschinus. So far he has (apparently) not met Aeschinus, but has learned from Geta (cf. 364f.) the truth about the abduction of Ctesipho's *amica*. Hegio had left for the forum at 516 to find Micio (see note before 540).

**593 meum officium facio:** picks up 514.

**594 nisi si:** for redundant *si* cf. *An.* 249 *nisi si id est quod suspicor*. Plautus has several exx. and it is found occasionally in other authors, e.g. Cicero, Livy; cf. K-S II 417.6.

**ita** 'as follows', anticipates the following acc.+inf., as at *Ph.* 4, *Hec.* 870.

**595 ultro:** here and in 596 of action without justification or provocation; trans. 'who think that *they* are being wronged, if you should complain of the wrong they themselves have done, and even accuse you'.

**quam:** sc. *eam iniuriam quam*.

**597 minime:** 193n.

**aliter atque** 'other than'; cf. *Ph.* 530 *ego . . . nihilo sum aliter ac fui*.

**599 dixti:** 423n.

**tute:** 290n.

**600** Since Hegio is recapitulating what Micio has already said to him, there is no need to suspect, as some editors do, that there is a lacuna after it. Don. correctly comments *nimis breuiter et succincte et ut oportuit inter scientes*. Bentley's conjecture (*propter fratrem esse: eius esse illam psaltriam*, which emphasises *eius* (sc. Ctesipho)) is attractive.

**601 opus est facto:** 335n.

**bene facis:** Hegio thanks Micio with the same words at 604. The significance of the repetition is discussed in the next note, but it is to be observed that *bene facis* occurs twice elsewhere in T., that both exx. are in the *Adelphoe*, and that in both cases Micio is the recipient of the thanks. Moreover, when at the end of the play Demea sets out to ape Micio, he goes round saying *tibi lubens bene faxim* (see 887n.).

**601-8** These lines raise a number of problems. On 601 (or 602) Don. comments: *sane hi uersus desunt (melius desunt Schoell: de(esse pos)sunt Wessner), quos multa exemplaria non habent 'nam et illi animum iam releuabis' et deinceps*. As all extant MSS have the passage complete, we cannot say for certain which verses were omitted by the *multa exemplaria*. K-L and Marouzeau assume that 602-4 were omitted because of homoioteleuton (*bene facis . . . bene facis*). But Don.'s note, in which *sane* implies judgement, not mere statement of fact, seems to imply a reason other than mechanical error for the omission. If so, the omitted verses may extend beyond 604. Rieth (n. 131, p. 86f.) argues that 602-8 are a doublet of 601 and that 602-8 are original, while 601 is an abridged acting version; therefore the *multa exemplaria* which omit 602f. (on Rieth's hypothesis 602-8) were descendants of an acting version MS. That 602-8 are the original version is supported

(he argues) by Men. fr. 8 (on which see 605n.): that 601 is a non-Menandrian (and non-Terentian) alternative is shown (he argues) by the fact that it is contrary to the ethos of Micio, as portrayed by Menander, for it makes Micio give only a conditional acceptance to Hegio's request, whereas Micio should act on his own initiative, not because someone else regards it as *aequum* etc. But Micio's character is not compromised by *si ita aequum censes*; his willingness to fall in with Hegio's wishes is itself an indication of *noblesse oblige*. And *aut si ita opus est facto* can be similarly interpreted; Micio is not saying 'I'll do it if I've got to', but again leaves it to Hegio to decide whether the suggested course of action (*ita*) is to be carried out. Hegio first thanks Micio for his kindness, and then explains (*nam* etc.) the benefits that will accrue from what he suggests; but in turn he leaves Micio an honourable chance to withdraw (*sed si aliter putas . . .*). With *immo* etc. Micio declines the proffered 'let-out'. Hegio renews his thanks, and with the following *sententia* (= Men. fr. 8) half apologises to Micio for having to make the request – 'but you know how touchy such people are . . .'. Micio's willingness to oblige other people is a crucial element in the play, and one that persists till the final, unexpected scenes. Lines 601-8 should be kept.

**602 illi:** *sc. Pamphilae*.

**relleuabis:** *rell-* (Bentley) is required by metre, as is *rellatum* at Ph. 21, where the lengthened form is attested only by Don. This is better than the suggestion of K-L, *illi<c>*, since there is no certain example in T. of dative sing. of *ille* with deictic *-c(e)*.

**dolore** may mean 'the pain of childbirth', as it does at An. 268, and as the plural *dolores* does at Ad. 289 and 486; but 'distress,' the meaning of the word at An. 831, is not to be excluded as a possibility.

**603 officio fueris functus:** elsewhere in Pl. and T. *fungor* governs only the acc.; cf. 464n.

**fueris** (for *eris* etc.) is common with deponent verbs; cf. Ph. 516. Hegio's appeal to Micio to do his duty picks up an idea that Hegio has voiced at 464 and 514, and which has already found a response from Micio at 593. The theme recurs once more – at the end of the play (980).

**604 immo** 'on the contrary'.

**605** Stobaeus, *Ecl.* 4.32.30 quotes a fragment of Menander (= K-Th fr. 8), part of which almost certainly belongs here: πρὸς ἅπαντα δειλὸν ὁ πένης ἐστὶ γὰρ | καὶ πάντας αὐτοῦ καταφρονεῖν ὑπολαμβάνει ('for in all things the poor man is lacking in spirit, and imagines that everyone is looking down on him'). *Ad.* 605-6 substantially corresponds to these two lines, while 607 recapitulates the idea. Stobaeus quotes two further lines ὁ γὰρ μετρίως πράττων περισκελέστερον | ἅπαντα τάνιαρά, Λαμπρία, φέρει ('for he who is in modest circumstances takes any offence too unyieldingly, Lamprias'); but since ὁ μετρίως πράττων means 'he who is tolerably well off' (not 'one who is poor'), it can scarcely apply to the πένης of line 1 of the fragment, or the circumstances of Sostrata in the play. Accordingly it should be regarded as a separate fragment. If this is the case, there is no evidence to support the idea that in Menander's play Micio was called Lamprias.

**606** *ad contumeliam accipiunt* 'take as an insult'.

**607** *inpotentiam*: as *potens* in 502 virtually means 'rich', so *inpotentia* here = 'lack of means' 'poverty'.

**claudier**: Don. *legitur et* 'claudere' (*claudier* Wessner) *id est claudicare*. Neither here nor in *An.* 573 nor in *Eun.* 164 is the interpretation 'claudicare' suitable, and it is better to take *claudier* as 'to be hemmed in' or 'to be cut off', the meaning of *concludere* in *Hec.* 702 (*tot nunc me rebus miserum concludit pater*); cf. Juvenal 3.164-5 *quorum uirtutibus opstat | res angusta domi*.

**608** *te ipsum*: acc. subject of *purgare*, whose object is to be understood (sc. *quae facta sunt*).

**placabilis**: active in sense, 'more likely to satisfy', as *Ph.* 961; apart from *uincibilis* (*Ph.* 226) all other adjj. in *-bilis* in T. are passive in sense.

**609** *et recte et uerum dicis*: for adverb and adj. conjoined cf. *Capt.* 960 *recte et uera loquere* (followed by *neque uere neque recte*). Here the collocation is emphasised by *et...et*, 'both...and', whose slight formality lends weight to Micio's concurrence with Hegio's suggestion; nowhere else in Pl. or T. does *et...et* conjoin adverb and adjective.

## ACT IV SCENE iv

Aeschinus enters from the forum, for which he had left after 277. Although Terence resembles Plautus in admitting far more lines that were sung or declaimed to musical accompaniment than is the case with Menander, he for the most part avoids the lyrical *cantica* that form so conspicuous a feature of Plautine comedy. The *Andria*, Terence's earliest play, has four lines (481-4) in bacchiacs (v — —), and the first part of the monologue of the *adulescens* Charinus in the same play (625-38a), written mostly in cretics (— v —), is fairly close in form and content to a Plautine *canticum*. *Ad.* 610-17, again the opening of a monologue delivered by an *adulescens* tortured by love, is the only other example in Terence of lyric metres. There is some discrepancy in the manuscripts about how the lines are to be divided, but they include choriambic, cretic, and dactylic rhythms. A metrical analysis of the passage is given in Appendix II.

The lyric metres of this *canticum* may reasonably be held to reflect the agitation of Aeschinus, faced with the dilemma of revealing his brother's secret or of having his own motives misunderstood. At the end of the scene he has made up his mind to go and explain the real situation to Pamphila and her mother. In the upshot there is no need for him to do so, but his decision fulfils (at least) two important functions. It leads to the amusing confrontation between him and Micio in the succeeding scene, and it establishes the basically honourable nature of his character.

**610 animi:** analogies such as *desipiebam mentis* (*Epid.* 138) and *sanus mentis aut animi* (*Trin.* 454) favour the interpretation of *animi* as genitive of respect rather than locative.

**610a hocin...obici tantum:** exclamatory acc. + infinitive; cf. 38n.

**611 neque...neque** are commonly used to express the alternative horns of a dilemma. Here, however, the two clauses do not pose alternatives, but virtually repeat the same thought; such repetition is a feature of *cantica*, though it is not confined exclusively to them.

**me:** abl. instrument. The construction is found with *facio*, *fit*, and *futurum est*, and is restricted almost entirely to interrogative sentences,



e.g. *An.* 614 *nec quid nunc me faciam scio*; 709 *quid me fiet?* *Ph.* 137 *quid te futurumst?*

**certum siet:** the impersonal *certum est*, as *An.* 209, not *certus sum*, is the normal phrase in Pl. and T. *certus siem* (K-L, Questa, after D<sup>1</sup>G) gives a pure choriambus, but *certum siet* is metrically acceptable.

**613 pectore:** for the abl. cf. Cic. *ad. Q. fr.* 2.3.2 *ut neque mente nec lingua nec ore consisteret*.

**616-17 anus:** sc. Canthara; see 353.

**619ff** The lyric metres give way, first to iambic octonarii (619-24), then to trochaic septenarii (625ff.).

**619 iam...adsiet:** the omission of *-ne* (or *num*) is remarkable, but facilitated by preceding *quid* and succeeding *-n(e)*.

**620 eo = idcirco.**

**abi abi:** cf. 220n. Here, though it has the force of *interiectio increpantis*, the idea of physical separation, 'Get away with you!' ('We don't want to have anything more to do with you') also is prominent. Reduplicated *abi* (here only in T.) emphasises Canthara's agitation.

**iam:** better taken with *abi abi*, to which it lends insistence (as it does to *scribito* in *Ph.* 668), than with the following *satis diu* etc., an interpretation which would also spoil the initial anaphora of *satis...sat*.

**621 dedisti uerba:** like Eng. 'tell the tale' *uerba dare* is equivalent to *decipere*; cf. Don. on *Eun.* 24.

**622 obsecro:** cf. 288n.

**ualeas:** for 'Good-bye!' in the sense of 'Good riddance!' cf. *An.* 696 and 889 *immo habeat, ualeat, uiuat cum illa*.

**623 me reprehendi:** metaphorically, 'I checked myself'.

**624 fieret palam:** sc. *id*.

**625-6 opus...effferri:** cf. 335n. *effferri* = 'be made public' 'be noised abroad', as *elatum foras* at *Ph.* 958.

**626 ac** is a little awkward. The sequence of thought seems to be: 'And further, leaving that aside - for it may be possible to hush it up - I fear they won't believe it.' For *ac mitto* cf. *Ph.* 232, where also there is an erroneous variant *age*.

**potis est:** cf. 344n.

**ut nequa:** *quā* for *aliquā*, after *ne*. The use of *ut ne* for *ne* in a neg. final clause is common (354n.). Here, as in *An.* 699, it is used after *feri potest*, where we might have expected *ut non* (consec. cl.). But Latin frequently after *facio*, *efficio* etc. treats the clause as one of 'willed result', requiring (*ut*) *ne* as its negative.

**627 ipsum id:** object of *credant*.

**628 egomet...egomet...ad me** serve to emphasise Aeschinus' personal predicament.

**629 adeo** here serves, rather as *quidem*, to emphasise the preceding pronoun; cf. 797.

**630 utut** (lit. 'how(so)ever') 'always takes the Indic. It is associated with some part of *esse* or its equivalent' (Allardice 120). Trans. 'no matter how' or (Ashmore) 'bad as it was'.

**exorasse:** 'I should have got him to agree (that)'.

**631** The use of the impersonal passive, *cessatum...est*, enables Aeschinus, to some extent, to disclaim responsibility for past inaction: by contrast, the self-apostrophe of *Aeschine*, *expergiscere* firmly commits him to future action. Self-apostrophe at critical moments is a feature of colloquial language; cf. *An.* 206.

**633 perii:** cf. 637, 652 and 227n. The *adulescens* of comedy is traditionally irresolute, and it is natural that, after a show of determination, Aeschinus should quickly revert to type.

**634 heus heus:** cf. 281n. Here the redoubled exclamation and *actutum* underline Aeschinus' anxiety.

**aperite aliquis:** cf. *Epid.* 398-9 *heus! foras! | exite huc aliquis*. In all Plautine exx. and in this, the only ex. in T., the plural of the imperative is used: with other moods the verb is in the singular.

**635 concedam huc:** as at *Ht.* 174 (*huc concessero*) this means 'I'll step aside': an entirely different dramatic context is involved at *Ph.* 891, where Phormio says *sed hinc concedam in angiportum hoc proximum*.

## ACT IV SCENE v

Enter Micio from Sostrata's house, which he had entered at 609. His first words are spoken back into the house (cf. 787); he then turns round and sees Aeschinus, who has stepped aside, but not hidden himself, at 635a. Note (i) that the scene begins in the middle of a line, and (ii) that the metre changes to senarii only at 638.

**636 facite:** in spite of *Sostrata* (sing.); the plural includes Sostrata's household.

**637 pultauit:** *crepare* (intrans. cf. 264n.) and *pultare* (trans.) are the normal words to express a door making a noise, or someone knocking on a door: *fores pellere*, used by T. only in *Ad.* 638 and 788 (Micio is the speaker in both cases) is an unusual expression, and Don. (on 638) may be correct when he says '*pepulisti*' *elatum uerbum et tragico coturno magis quam loquelae comicae accommodatum*. The tone that the phrase conveys is discussed at 788n.

**641 istas:** sc. *fores pepuli*.

**quod sciam:** 'to the best of my knowledge' (lit. 'as far as I know'): the subj. is regular with *scire*, but with other verbs the indicative is found, and with certain verbs, including *esse*, *possum*, *attinet*, is regular; cf. 423 *quod queo*; cf. K-S II 307-8.

**643 erubuit: salua res est:** cf. Men. fr. 301 (ᾧ) πας ἐρυθριῶν χρηστὸς εἶναι μοι δοκεῖ ('anyone who blushes seems to me to have a sense of honour'), from the Ὀμοπάτριοι. Webster, *SM* 86 regards this as an alternative title for Ἀδελφοί β'. Even if this identification is not correct, the thought is identical, and reveals an important element in Menander's attitude to life. Micio has good reason to want to pay Aeschinus back in his own coin, but the outcome of the scene (see note on 707ff.) is that the relationship between father and son is more firmly cemented than ever before. It is important, therefore, that before the 'leg-pulling' scene gets under way, Micio (and the audience) should be reassured of the basic decency of Aeschinus' character. At 641b Aeschinus is forced into telling what Micio knows to be a lie; but *erubuit* demonstrates his essential integrity. Note that Menander can refer to a character blushing, even though his characters were masked: consequently no sure inference can be

made from internal evidence as to whether Pl. and T. wrote for masked actors.

**sodes:** 517n.

**647 pauperculae:** for the metrical convenience at a line end of the diminutive cf. 101n. (*adulescentulum*); but here (and *Ht.* 96, the only other example in T.) the diminutive emphasises the disparity in social position between Micio's family and his next door neighbour – of course (he says) Aeschinus won't know *that* sort of family. But it should be remembered that *pauper* refers to limited means rather than to abject poverty.

**648** A conflation of two constructions – *ut opinor, eas non nosti tu* and *opinor eas non nosse te*; for a similar conflation cf. *Ph.* 480-1 *ut aibat . . . sese uelle facere*.

**652 huic leges cogunt nubere hanc:** Attic law required the nearest eligible male relation to marry an orphaned Athenian girl (or to provide a dowry). The provisions of the law are stated in lines 125-6 of the *Phormio*, whose plot turns on this point of law, and whose Greek title was Ἐπιδικαζόμενος 'the claimant at law'.

**654 Milet:** an Ionian colony on the W. coast of Asia Minor; the 'claimant at law' is none the less an Athenian citizen.

**ut secum auehat:** Aeschinus can do no more than repeat Micio's words in dismay.

**655 sic est . . . ita** 'Just so . . . Yes'; cf. 543n.

**usque** 'all the way', i.e. right across the Aegean Sea.

**animo malest** 'I don't feel well'; cf. *Amph.* 1057-8 *uae miserae mihi, animo malest, aquam uelim*.

**656 quid ipsae? quid aiunt?** is more agitated than *quid ipsae aiunt?* Cf. *Ph.* 798 where *quid tu?* merely anticipates the following question *ecquid locutus . . . ?*

**enim** 'indeed' 'of course', emphasises preceding *nil*; cf. 168n., 922.

**660 eho:** 389n.

**nonne:** 94n.

**postea** 'then' ('after what you've said').

**661 obsecro non?** 'What? You don't?'

**an:** 128n.

**quid...ni abducatur?** for *quidni* + indignant or repudiating subjunctive cf. 573n.; for interposed pronoun cf. 466n. and *Ht.* 529 *quid ego ni sciam?*

**663-4 inmisericorditer...inliberaliter:** in Menander's *Epitrepontes* the young man, Charisios, reproaches himself as βάρβαρος ἀνηλεής τε ('uncivilised and unpitying'), but in Latin the repeated prefix and suffix (*in-* and *-iter*) lend weight to the utterance; *inmisericorditer* is a very rare word, first attested in T. and introduced here to lead up to the climax of the last word in the sentence, *inliberaliter*; cf. 449n.

**est...dicendum:** *est* placed at the beginning of the clause is emphatic, 'if I *must* speak more frankly'. Aeschinus chooses his words carefully *ne contumax aduersus patrem uideretur* (Don.).

**665 tandem:** 276n.

**666 animi:** partitive gen. depending on *quid*.

**illa consuevit:** the normal construction with *consuescere* is *cum aliqua consuescere* (e.g. *Ph.* 873, *Hec.* 555) and predictably this, though unmetrical, is the reading of Σ. Choice lies between *illa*, the reading of A and Arusian, a grammarian of the late fourth century, and *illam*, which is mentioned by Don. (*legitur et 'illam'. et dicebant ueteres hanc rem consueui*). Two considerations favour *illa*: (i) *hanc rem consueui* presumably means 'I have grown accustomed to this thing' (*assuescere* is similarly, though rarely, used); this is far from supporting the possibility that it can be used with a personal object in the acc. meaning 'have sexual intercourse with'; (ii) when Don. says that 'illam' is also read, he implies that he himself preferred another reading; this can only be *illa*, which is thus supported by the reading of A, the explicit testimony of Arusian, and the implicit testimony of Donatus.

**667 haud scio an** 'perhaps' 'I dare say'.

**misere:** 522n.

**668 praesens praesenti:** in *Most.* 1075 *adsum praesens praesenti tibi* and Virg. *Aeneid* 4.83 *illum absens absentem auditque uidetque* and similar passages the doubled *praesens* (*absens*) stresses the presence (absence) of both interested parties. Here *praesens* and *praesenti* both refer to the

hypothetical *adulescens* (= Aeschinus), and Bentley emended *praesenti* to *praesentem*. But it is in keeping with Aeschinus' character and the tenor of the passage that he should lay double emphasis on his own plight.

**670 *qua ratione istuc?*** 'How do you make that out?' *ratio* is basically 'calculation', though *qua ratione* often comes to mean little, if anything, more than 'how' or 'why'. Note the barrage of questions that Micio puts—six in succession, and one of them (*quoi quando*) a two-in-one question. In Menander's Athens citizenship was a jealously guarded privilege, and for this reason a formal betrothal was necessary. For the subject of marriage and other forms of cohabitation cf. Gomme–Sandbach 28ff. ('Men and Women in Athenian Society') and the bibliography there quoted.

**despondit:** sc. *eam*.

**671 *auctor...est?*** 'Who gave his consent to the business?'

**672 *alienam*** 'a stranger', as opposed to the (imaginary) relative from Miletus. At 658–60 Micio had affected to dismiss the birth of the child as a fiction: but when Aeschinus treats it as a fact (which it is), Micio no longer questions the assumption, but asks why the 'other man' should have priority over the 'relative from Miletus'. What evidence, he asks, is there of a formal betrothal and marriage? Each question that Micio puts serves a double purpose. *Prima facie* Micio is ridiculing the idea that the hypothetical *adulescens* has any claim on the girl: but the questions also serve to reproach Aeschinus for not taking Micio into his confidence; cf. Don. on 670.2 *latenter obiurgat Aeschinum rem sine patre gessisse*.

**673 *tam grandem*:** Aeschinus is supposed not to know 'the girl next door' (cf. 648); if so, he should not know this fact, but its insertion helps to justify the case he is putting.

**dum:** dependent on *exspectantem*.

**673–4 *huc illinc*:** the reading *hinc illinc* (Bentley, after Don.) would imply 'some relative from somewhere or other': *huc illinc* refers to a specific relative coming from Miletus to Athens. Since Aeschinus does not question the existence of the Milesian *cognatus*, *huc* is preferable here.

**675 *id*** 'that point of view'.



**676 *ridiculum*:** nominative (in a 'nominal sentence', cf. 561 *factum*); cf. *An.* 474, 712 etc.

***dicerem*:** repudiating subj. referring to past time, with *-ne* as introductory particle; so *An.* 584 *egon istuc facerem?*

**677 *quid ista...nostra?*:** *ista* and *nostra* are both better taken as neuter nom. pl., lit. 'In what way are the arguments you've just mentioned our business?' 'What business of ours is all that?' The alternative is to take *ista* as nom. fem. sing. and *nostrā* (abl.) sc. *rēfert*. But a personal pronoun as subject of *refert* would be quite remarkable, and *ista* as nom. fem. would be awkward, when Aeschinus is still supposed not to know the girl.

**679 *quid lacrimas?*:** the change in Micio's mood from banter to seriousness, marked by a change from senarii to trochaic septenarii, may seem excessively abrupt, but Micio's aside at 643 should have prepared us for it. As Don. remarks, Micio, *pietate uictus*, is unwilling to keep Aeschinus on the rack any longer.

**681-2 *ita uelim me...ames...ut*:** colloquial Latin has an idiom similar to Eng. 'So help me, (as) I'm telling the truth', *ita me di ament*, (*ut*) *uera dico*. Here *ita uelim me ames* extends the idiom (lit. 'so surely I could wish you would love me, as...'); trans. 'May I deserve your love as surely as I'm sorry and ashamed.' For *uelim* + subj. cf. 519n.

***dum uiuas*** 'as long as you live': subj. by attraction.

***admisisse*:** for *culpam* (etc.) *in se admittere* cf. *Ph.* 270, 415.

***id mihi...dolet*:** 272n.

**683 *me tui pudet*:** the gen. with *pudet* may refer either to the person in whose presence one feels a sense of shame, e.g. *Trin.* 912 *deum hercle me atque hominum pudet* (cf. Livy 3.19.7 *pudet deorum hominumque*), or to the person of whom one is ashamed, as *Ad.* 391-2 and here.

***ingenium*:** Micio has already made reference to 'innate disposition' in his argument at 71, and will revert to it at 828-9 *scire est liberum ingenium atque animum*; φύσις is a prominent concept in Menander.

**684 *liberale*:** cf. 664 and 449n.

**685 *tandem*:** for its use in interrogative sentences cf. 276n.

**686 fuerat:** the pluperfect is strictly correct, as it is prior in time to the perfect *uitiasti*; cf. *Ph.* 651 *ita ut aequom fuerat, uolui uxorem ducere*.

**687 sane** ‘– granted –’, with concessive force, and corrected by *at...tamen*. According to the apparatus criticus in K–L, *sane* can be read above *magnum* in A. The photographic facsimile shows no trace of this, and in his edition S. Prete from autopsy affirms that there is no sign of *sane*. The reading is therefore devoid of manuscript authority and highly suspicious. Most editors (after Faernus) write *magnum, magnum*; but this is no more than a *pis aller*.

**humanum:** cf. 471n.

**688 cedo:** 123n.

**689 circumspecti...prospexti** ‘look around...look ahead’; for the syncopated forms see 561n.

**690 quid fieret, qua fieret?** ‘what was to be done, how it was to be done’; in *oratio recta* this would be *quid fiat, qua fiat?*

**691 qua resciscerem?** is better taken as independent deliberative subj., referring to past time (as *quid agerem?* in 214): ‘If you were ashamed to tell me, how was I to get to know?’ Don. and most editors take it as dependent on *prospexti*, as are *quid fieret, qua fieret*.

**abierunt:** as in *Eun.* 341 (*dum haec dicit, abiit hora*), of the passage of time to no avail.

**692 et te:** for *et* preceding the first of three items cf. 819; but T. also has *exx.* with *et* only between first and second, and second and third elements (e.g. *Hec.* 210 *quae me et te et familiam dedecoras*). There is therefore little to choose between *et te* (Aδ Don.) and *te* (γ); perhaps the more expansive version (*et te*) better suits Micio’s mood here.

**quod...in te fuit:** cf. 641n.

**693** The phrase is proverbial; cf. *Cic. Verr.* 5.70.180 *quibus omnia populi Romani beneficia dormientibus deferuntur* and *Otto, Sprichwörter* s.v. *dormire* 2.

**694 iri deductum domum:** the regular phrase for conducting a bride from her father’s house to her new home.

**695** 'I hope you won't be...'

**rerum socordem:** the gen. as in Tac. *Hist.* 3.31.2 *futuri socors*; a similar genitive of respect, though not common till the Augustan period, is found with *securus*, e.g. *secura futuri*, Ovid, *Met.* 6.137.

**696 hem?:** so Luck, *Interjektionen* 17 (after Spengel); Aeschinus cannot believe his ears and makes Micio repeat his words, which he does, reinforcing them with *inquam* (see 934).

**697** The text follows A, with hiatus at the diaeresis (with change of speaker): the readings of  $\gamma$  and  $\delta$  seem to be patchwork designed to avoid hiatus.

**698 misere:** 522n.

**699 accersas:** used especially of bringing the bride to her new home; cf. 903-4.

**700 iam:** as 79 (= *statim, ilico*); note its quadruple use: 'Marry? Now?' 'Now!' 'Now?' 'Yes, now - and look sharp about it.'

**700-1 di me...oderint ni...amo:** cf. *Bacch.* 504-5 *nam mihi diuini numquam quisquam creduat ni ego illam...amo. ni* rather than *nisi* is the normal conjunction in early Latin in a number of contexts, incl. wishes and strong assertions; cf. K-S II 421-5.

**701 mage te quam oculos...ego amo meos:** cf. *Cat.* 3.5 *passer...quem plus illa oculis suis amabat*; Pl. *M.G.* 984. The expression is proverbial; cf. Otto, *Sprichwörter* 249 s.v. *oculus* 1. Demea uses it at 903 (q.v.).

**702 quam illam?:** sc. *magis*. Micio gets one last dig in at Aeschinus.  
**perbenigne:** spoken with heavy sarcasm.

**703 periit, abiit, nauem escendit:** for the asyndeton cf. *Cic. Cat.* 2.1 *abiit, excessit, euasit, erupit*. Don. ad loc. '*abiit*' *facete, ne diceret 'mentitus sum'*.

**abi:** literally 'You go instead, father' - not an interjection, 'Go on, dad!' Note that in 699 we have *abi ac* + imperative, here *abi* + imperative (no *et* or *ac*).

**706 quae opus sunt:** 335n.

Aeschinus' words at 705 motivate the departure of Micio in place of Aeschinus, who is now left to deliver a six-line monologue before

he too goes inside. Aeschinus expresses astonishment at Micio's generosity and understanding, and determines in future to behave towards Micio in a way that will justify his father's confidence in him. This monologue is therefore a clear expression of approval of Micio's way of bringing up his son. But does it express only the joy of a spoiled young man who has been given what he wants, or does it also represent the views of the author? Donatus on 707 writes *et paene uidetur huiusmodi patrem Terentius probare*, and Rieth (followed by Gaiser in his *Nachwort*) uses the monologue as evidence that Micio represents the 'golden mean', not the excess of permissiveness, against Demea's excessive *duritia*. How far the monologue supports Rieth's further contention that Terence has radically altered the balance of Menander's play to allow Demea at the end to turn the tables on his brother is discussed in the Introduction (pp. 24-5) and in the notes on V viii and ix.

**708 sodalis:** a very common word in Plautus, here only in T. It is perhaps significant that it is applied by Aeschinus to his father. Is there, after all, a hint of excessive indulgence in Micio's attitude? Fathers don't normally behave like *sodales*.

**qui 'how';** cf. 179n., 215.

**morem gereret:** for syntax of *gereret* cf. 241n. (*facerem*). *morem gerere*, 'fall in with someone's wishes', is a strong phrase, as 214, 215, 431 show; cf. *Most.* 189, 200, 226 and G. W. Williams, *J.R.S.* 48 (1958) 16-29. Nowhere else is it used of a father's behaviour towards his son, and the phrase is well chosen to mirror Aeschinus' surprise – *hoc est patrem esse?*

**709 gestandus in sinust:** cf. Cic. *ad Fam.* 14.4.3 *iste uero* (sc. *Cicero meus*) *sit in sinu semper et complexu meo*.

**hem?** expresses Aeschinus' astonished delight. Since it concludes the series of questions beginning at 707, it is better punctuated with a question mark.

**710 inicit:** all MSS have *iniecit*, but since an iambus is required at the fourth foot diaeresis of an iambic septenarius, *inicit* should be read, unless *iniecit* (with short -ē-) can be regarded as an alternative form of the present tense (so K-L praef.).

**commoditate:** i.q. *beneficio uel benignitate*.

**711 inprudens...sciens:** cf. *Hec.* 879-80 *plus hodie | feci inprudens quam sciens ante hunc diem umquam*. Aeschinus and Micio meet again on the stage only in V viii and ix (924ff.), where Aeschinus, conspicuously failing to live up to the principles he enunciates here, consistently sides with Demea against Micio. Whether Menander's Micio showed the same inconsistency is uncertain: see 706n.

**712** After the preceding iambic septenarii a single iambic octonarius concludes the scene.

#### ACT IV SCENE vi

Demea returns from his unsuccessful search for his brother. During long periods of the preceding action it was necessary for him to be out of the way. Now, as the play moves towards its dénouement, it is necessary for him to be present, and he is on the stage till the end of the play.

**713 defessus sum ambulando:** cf. *Amph.* 1014 *sum defessus quaeritando*: lines 1009-15 describing Amphitryo's vain search for Naucrates have a number of verbal parallels with the present scene.

**ut:** in a wish, like *utinam*; cf. *Ph.* 687-8 *ut te quidem omnes di deaeque ...perdant*.

**713-14 te cum tua monstrazione** 'you and your directions'; for *cum* in imprecations cf. *Ph.* 465, 930. *Monstratio*, here only in Pl. and T., is a very rare word.

**715 perreptauī** graphically describes the old man's 'snail's pace'; similarly *Amph.* 1011.

**usque:** adverb, emphasising *per-*, 'right through the town'.

**716-17 homo...quisquam:** 38n.

**718 certum obsidere est:** *certum est* + inf. is the commonest way in Pl. and T. of expressing what in English would be 'I am resolved to...' or 'my mind is made up to...' Plautus also uses *certa res est* + inf. e.g. *Amph.* 705. In *obsidere* the prefix intensifies the meaning, 'to sit down and not budge'.

**usque donec redierit:** *usque* strengthens *donec*; *redierit* is fut. perf. indic., as *M.G.* 269 *usque donec persecutus ero*; *Ph.* 589-90 *usque...donec...effecero*.

## ACT IV SCENE vii

Enter Micio from his house; his first words are spoken back into the house, perhaps to Aeschinus.

**719 illis:** Sostrata and her daughter.

**722 boni:** sarcastic; 476n.

**ecce autem:** 153n.

**noua:** Don. *recentia*, *an mira et magna?* Both meanings are implied here: the *flagitia* are new ones, and they are 'unheard of' ones too.

**723 capitalia** 'atrocious': literally, *facinus quod capitis poena luatur* (Festus).

**ohe iam** 'Hold on now!' 'Hold hard now!' Cf. *Ht.* 879 *ohe iam desine* and *Hor. Sat.* 1.5.12-13 *ohe | iam satis est. ohe* (pyrrhic in T., *ōhe* in Horace) expresses an impatient interruption or objection.

**724** For *somniare* + acc. and inf. see *Persa* 257-8.

**725 scio:** as 723. Micio's smugness, continued with *quidni patiar* (726), *di bene uortant* (728), *audiui* and *scilicet* (729), is calculated to provoke Demea.

**726 oho:** monosyllabic, implies surprise and reproof; it is found nowhere else in T. and is replaced here in Σ by the *lectio facilior* 'eho' (cf. 389n.).

**727 malim quidem . . .**: aposiopesis (breaking off in the middle of a sentence), 'I could wish . . .' (sc. 'it had been otherwise' vel sim.). Don. notes that some edd. give *malim quidem* to Demea (i.e. 'DE. I only wish you *would* fly off the handle about Aeschinus' conduct').

**728 di bene uortant** = 'May it turn out for the best!' Cf. *Eun.* 390 *di uortant bene!* For its opposite, *uortat male*, cf. *Ad.* 191.

**729 scilicet** 'Naturally' 'Of course'; cf. 751.

**730 enim** emphasises preceding *id*; cf. 656n.

**res ipsa fert** 'the situation requires'; so *tempus fert* (839).

**731 illinc huc:** Micio points as he speaks, 'from there to here', i.e. from her house to mine.



**o Iuppiter:** cf. 757-8 where the same apostrophe is followed by three accusatives of exclamation; for *o* + voc. see 260n.

**732 istocin:** for *isto* + *ce* + *n(e)*; cf. *Eun.* 830 *istucine* (for *istud* + *ce* + *ne*).  
**oportet:** sc. *feri*; cf. *Ht.* 562 *itane fieri oportet?*

**732-3** 'What more should I do?' 'What more!' *facias* is subj. in sentence-echo. Micio affects to believe that Demea is criticising him for not doing enough!

**733 ipsa re** 'actually' 'in reality', contrasts with *simulare* in 734.  
**istuc** = 'the behaviour of your son'.  
**dolet:** 272n.

**734 certe:** i.q. *saltem*, as *Ph.* 468, emphasising the previous word.  
**hominis:** 107n.

**quin:** exclamatory ('Why!') almost = *immo*, 'But...'; cf. *An.* 704 *iam hoc opus est:: quin iam habeo*; *Ht.* 737 (*bis*).

**735 despondi:** as *An.* 102 of the bridegroom's father: *spondere* normally of the bride's father.

**736 haec mage sunt hominis:** Micio rebuts Demea's *simulare* . . . *est hominis*.

**ceterum:** 167n.

**739 ita . . . quasi quom:** cf. *Ht.* 318 *ita res est haec nunc quasi quom. . .*; *quasi quom* is archaic; cf. *Pseud.* 544a.

**ludas:** for subj. cf. 254n.

**tesseris:** games with dice were popular among both Greeks and Romans (cf. *OCD*<sup>2</sup> s.v. *Dicing*), and Alexis (died c. 275 B.C.) could say τοιοῦτο τὸ ζῆν ἐστὶν ὥσπερ οἱ κύβοι (fr. 3.399 Meineke) 'Such a life is like a game of dice.' *tesserae* (= Gk. κύβοι) were six-sided dice and in some games were thrown in threes - 'treble six' then being the best possible throw. Since some games with dice were pure chance, likening life to a game of dice amounted to expressing an attitude of fatalistic resignation. But dice were also used in a game in which, as in backgammon, skill in moving pieces was allied to the chance throw of the dice; cf. Liddell-Scott-Jones s.vv. τίθημι A vii 2 and πεσσεῖα. When life is likened to a dicing game of this type, it implies that human skill can try to make the best of whatever fortune affords. Such is Micio's argument here; cf. Aeschylus, *Agamemnon* 32-3 and

Socr. ap. Stob. 4.56.39 πεττεῖα τινὶ ἔοικεν ὁ βίος, καὶ δεῖ ὥσπερ ψῆφόν τινά τίθεσθαι τὸ συμβαῖνον, 'Life is like a game of "backgammon", and one must play what befalls one like a counter.' See Fraenkel, *Elementi plautini* 162 and Fantham, *Republican Latin Imagery* 70.

**740 iactu** may be either abl. of the noun *iactus* ('throw of the dice'), to be taken with *non cadit*, or abl. supine after *opus est* (cf. 335n.). Donatus (*incerta distinctio*) confessed to being unable to decide between the two alternatives. But the former is superior. Since *iactus*, 'throw of the dice' virtually = 'chance', we have a rhetorical climax: 'If what is needed doesn't come about by chance, what comes about by chance you must put right by skill.'

**741 forte...arte**: for the antithesis cf. Hor. *Sat.* 2.8.84-5 *ut arte | emendaturus fortunam*.

**ut corrigas** 'see that you put right'. It makes no difference to the sense whether *fac* or *cura* is understood, or whether *corrigas* is taken as an independent jussive subj. reinforced by the indefinite particle *ut*; cf. *Ph.* 38 *id ut conficerem*.

**742 corrector**: spoken sarcastically, *corrector* picks up Micio's last word, *corrigas*: 'Put it right!' The sarcasm continues with *nempe* and *tua arte* (picking up preceding *arte*).

**743 quantum potest** 'as best you can'; cf. 350n. (though there *potes* is to be preferred to *potest*).

**744 gratiis** 'for nothing' (lit. 'for mere thanks'); trisyllabic in ante-classical Latin: the classical form is *gratis*.

**745 est**: sc. *abiciunda*.

**neque...sane** 'nor indeed...'

**746 pro diuom fidem**: *pro*, interjection, does not affect the construction; so, e.g. III *pro* before a vocative; *fidem* might be object of a verb that has to be understood (e.g. *imploro*, cf. 489), but passages such as *Eun.* 943 (*pro deum fidem, facinus foedum!*) suggest rather that it is an acc. of exclamation (*aliter* Allardice 14 'a Verb, such as *imploro*, must be postulated').

**diuom** (Αγ) occurs only here in T., but is guaranteed by metre, since T. avoids an iambus in the fifth foot of a senarius when the last

word is a disyllable; cf. Laidlaw, *Prosody* 100-1. But the archaic form also suits Demea's character. The archaic genitive *familias* in 747 (again Demea) occurs only here in T.

**748 sanum te credis esse?**: a stronger expression than the normal (*satin*) *sanus es*, for which see 336, 937.

**749 ita me di ament** 'So help me (God)'; cf. 681-2n. Note, however, that *ut (uideo)* is 'when', not 'as'.

**750 facturum**: sc. *te*.

**quicum**: 254n.

**cantites**: the frequentative (here only in Pl. or T.) makes the procedure sound even more scandalous.

**751 quor non?**: Micio replies as in 748.

**scilicet**: 729n.

**752** The Romans, unlike the Greeks, generally regarded dancing as degrading; so Cic. *pro Murena* 6.13 *nemo enim fere saltat sobrius, nisi forte insanit*. But the heart of the rebuke here – which would apply equally before a Greek audience – is the thought of an old man dancing between two young women. The function of the *restis* in all this is not clear. In Livy 27.37.14 a solemn procession of maidens advances to the temple of Juno *per manus recte data...sonum uocis pulsu pedum modulantes*. There is nothing solemn in what Demea envisages for Micio; possibly the sinuous movement of the rope would be matched by sinuous and suggestive movements of the body.

**probe** 'Quite!'

**753 et tu...**: after a series of short answers designed to goad Demea, Micio crowns it all with the suggestion that Demea should join in.

**haec pudent**: cf. *An.* 481 *quae...oportet*. The personal construction is used with a neuter pronoun as subject, where classical Latin uses only the impersonal construction. Pl. *Cas.* 877 has *ita nunc pudeo*.

**754 iam uero**: Micio now drops the fooling and becomes serious.

**756 hilarum**: Don. '*hilarum*' *uetuste*, *non* '*hilarem*'.

**757 hos** 'the people in here' (pointing to Sostrata's house); the generalising masc., not *has*, is used, since the house contains some men (e.g. Hegio).

**conuenio...redeo:** cf. 435 and 224n.

**o Iuppiter:** 731n. For Demea's readiness to call on Jupiter see 111n.

**758** The three exclamatory accusatives (preceded by *o* + vocative) reflect Demea's agitation; cf. 304n. (Geta) and 790 (Demea).

**761 delirans:** *lira* is the ridge between two furrows; *delirare* is thus 'to stray from the straight path'.

**ipsa si cupiat Salus:** cf. *Capt.* 529 *neque iam Salus seruare, si uolt, me potest*; *Most.* 351. In the sense of 'Good Health' *Salus* is identified with the Greek Hygieia, daughter of Asclepius; so *te, Aesculapi, et te, Salus* in *Hec.* 338. But in the sense of 'Salvation' *Salus* is an old Roman goddess, dating back to the fourth century B.C. (cf. *OCD*<sup>2</sup> s.v.). In a number of Plautine passages, which are clearly Latin additions (cf. Fraenkel, *Elementi plautini* 216), *Salus* is so used, e.g. *Merc.* 867 *Spes, Salus, Victoria*, and it is the Roman *Salus*, not the Greek Hygieia, who is spoken of in the present passage. Note, however, that in *Kolax* fr. 1.5-6 σωτηρίαν, | ὑγίειαν are placed side by side.

## ACT V SCENE I

Enter Syrus, more than a little drunk, from Micio's house, into which he had retired at 591 (see note thereon); he does not see Demea till 767b.

**763 Syrisce:** the diminutive (cf. *Olympisce* from *Olympus* in *Cas.* 739) and the self-address (cf. *An.* 206, *Ad.* 631n.) reflect Syrus' tipsiness.

**764 munus:** Don. '*munus*' *seruile: esse et bibere*; cf. 590-1.

**765 abi** here expresses self-admiration; cf. 220n.

**766 prodeambulare:** a uniquely rare word; T. has *deambulare* (*bis*) at *Ht.* 587.

**sis** = *si uis*; it is attached to an imperative (mostly enclitic on it, except in the phrase *hoc illud sis uide*), and lends insistence to it; here it is spoken in a tone of sarcastic politeness.

**767 ecce autem:** 153n., 722.

**768 oh:** 402n.

**scelus:** 314n.

**769 ohe iam:** 723n.

**Sapientia:** voc. sing. of the noun, not neuter acc. pl. of the adjective; cf. 394n.

**770 tun** = *tune*; enclitic *-ne* emphasises the tone of indignation, as it often does with an exclamatory acc. + inf. As an affirmative particle with a finite verb (here understood) it is very rare; cf. *An.* 478-9 (*hicin*).

**771 rem constabilisses:** the same phrase in *Capt.* 452-3.

**exemplo:** Bentley's emendation for *exempla*; *exempla facere* can be used of an individual in phrases such as *Most.* 1116 *exempla edepol faciam in te*, but *exempla esse* of one person is scarcely possible. Choice then lies between *exemplo* (predicative dative) and *exemplum* Σ. Since *exemplum* has every appearance of being a *lectio facilior*, *exemplo* is preferable; though it does not appear elsewhere in Pl. and T. as a predic. dat., it is a feature of T.'s style that he extends the use of the predic. dat. beyond the nouns so used by Pl.

**774 sedatum:** by the decision that Aeschinus should marry Pamphila. *sedare* goes better with *turbam*: with *peccatum* some degree of zeugma is involved.

**potatis:** at 586 the plural *ubi potetis uos* is straightforward, since it refers to 'you and your lot': here, where the emphasis seems to be on Syrus alone, the plural is awkward. But Don.'s comments strongly support the plural, and the choice is between *potatis* (Iov.: *potis* A) and *potastis* (Don.: *potasti* Σ). The present tense is markedly superior to the perfect.

**775 quasi:** for *quasi* + participle (here abl. abs.) cf. K-S 1 790-1.

**nollem exitum:** cf. 165n. *exitum* sc. *a me*, perf. participle passive, used impersonally.

## ACT V SCENE ii

**776 heus:** 281n.; for *heus* + voc. + statement cf. 882.

**777** 'What's he say about Ctesipho?'

**eho:** 389n.; cf. *Ph.* 684 *eho uerbero* followed by a question, as here.

**carnufex:** cf. 363n. and *mastigia* in 781.

**779 parasitaster:** a disparaging diminutive, as Eng. 'poetaster'; elsewhere the diminutive may be affectionate, as *Fuluiniaster* in Cic. *ad Att.* 12.44.3. Here the disparaging effect of the diminutive is continued by the further diminutive, *paullulus*.

**780 scibo:** cf. 361n.

**mitte me** 'Let me go!'

**781 inquam:** lends insistence to the imperative; cf. *Ph.* 217 *mane inquam*.

**non...abstines:** *non* + interrogated pres. indic. is equivalent to an imperative; so 942 *non omittitis?* = *omittite*.

**mastigia:** Gk. μαστιγίας. Pl. has several exx.: this, the only example in T., is, significantly, spoken by Demea.

**782 mauis...dispergam:** for *mauis* + subj. (without *ut*) cf. 138 *uis curem*.

**cerebrum dispergam:** cf. 317.

**783 edepol:** Syrus' first word, when he entered at 763; cf. 289n.

**comissatorem:** from Gk. κωμάζειν 'revel'; acc. of exclamation.

**785 dum** 'until' in spite of succeeding *interea*; cf. 196n. and *Ht.* 833 *tu hic nos dum eximus interea opperibere*.

**786 abeam:** the syntax *quid...agam? nisi...abeam* is as at *Trin.* 1024-5 *quid ego quod periit petam? nisi etiam laborem ad damnum apponam epithecam insuper*.

**edormiscam:** Pl. has *edormiscere crapulam*, 'to sleep off a hangover', and Cicero has *crapulam edormire* (*Phil.* 2.12.30): *crapula* (= Gk. κραιπάλη) is not used by T.

**uilli:** diminutive of *uinum* (for *uinulum*); partitive gen. as *hoc fructi* (870).

## ACT V SCENE iii

Enter Micio from Sostrata's house. His first words are spoken back into the house, as at 635. His calm reassurance contrasts with Demea's whirlwind re-entry at 789.

**787 parata sunt:** sc. *omnia*.



**788 ubi:** temporal.

**quisnam:** 87n.

**a me:** *a = ex aedibus alicuius*; cf. *Ht.* 613 *a nobis grauiter crepuerunt fores*.

**pepulit...fores:** the same phrase is used at 638 (q.v.), where someone is smiting the door from the outside. Here the noise is made by someone *leaving* the house. Gk. τὴν θύραν πέπληχέ τις (see Handley on *Dyskolos* 188) has the same ambivalence. It is not clear what action could be made by a person leaving a house that could be described by the same verb that describes someone knocking on a door seeking admittance. See now Gomme-Sandbach 574 (on *Samia* 300-1) and 745. If Don. on *Ad.* 638 (q.v.) is correct in ascribing an elevated tone to *pepulisti* (since Micio is deliberately teasing Aeschinus, a mock-heroic tone is not impossible), the use at 788 of the elevated *pepulit* is interesting, for it sets the tone – but unconsciously, for Micio cannot have foreknowledge of what is to come – for the paratragic language of Demea in 790.

**789 ei mihi:** 124n.

**quid faciam:** cf. *An.* 263-4 *ei mihi! incertumst quid agam*. But there is no other place in Pl. or T. where *ei mihi* is followed by the triple anaphora we have here (*quid* three times): such is Demea's distress, made all the more remarkable by the fact that it occurs in *senarii*, whose language is normally restrained. There are many *exx.* in comedy of *quid* used twice: triple *quid* spoken by one person (*Ad.* 656 is split between two speakers) is unparalleled in T. and clearly prepares for the triple apostrophe in the next line.

**790 o caelum:** cf. 173n. Since *o*+vocative is confined almost entirely to persons, the apostrophe (with anaphora of *o*) of the three elements, earth, sea, and sky, is clearly a sign of elevated language. Cf. Horace, *A.P.* 93-4 *interdum tamen et uocem comoedia tollit, | iratusque Chremes* (i.e. *senex*) *tumido delitigat ore*. Plautus in the great Troy canticum of the *Bacchides* has *o Troia, o patria, o Pergamum, o Priame periisti senex* (933), which parodies tragic language (cf. Ennius, *Andromacha* 92 (Vahlen) *o pater, o patria, o Priami domus*). A passage of Menander's *Samia* is directly relevant here. The *senex*, Demeas, believes that his concubine, Chrysis, has sought to pass off as his the child she has had by his son, Moschion. When he angrily tries to

extract the truth from his slave, Parmenon, the slave runs off: the passage continues (324ff. [= K-Th 109ff.]):

ποῖ σύ, ποῖ, μαστιγία;  
 λάβ' αὐτόν. ὦ πόλισμα Κεκροπίας χθονός,  
 ὦ ταναὸς αἰθήρ, ὦ — τί, Δημέα, βοᾷς;  
 τί βοᾷς, ἀνότητε; κάτεχε σαυτόν, καρτέρει.

'Where are you off to, you rogue?  
 Grab him! O citadel of the land of Cecrops,  
 O outspread ether, O — [he breaks off] — Why do you  
 shout, Demeas?  
 Why do you shout, you fool? Hold hard! Stick it out!'

The rapid change in Demeas' mood is a subtle touch. He realises that his outburst has been excessive; now all that is left for him is to endure as best he can (cf. the self-apostrophe in Catullus 8.11 and 19 *obdura*). The tragic diction of 325-6, based on Euripides (see Austin ad loc.) is thus (i) dramatically appropriate, (ii) self-deflated. In the *Adelphoe* Demea's extravagant language is followed by no self-realisation of its excess, and we can be sure that at this point the poet intends his audience to find Demea's exaggeration ridiculous. It is left to Micio, following exactly the practice he has described in 144 7, to attempt to calm him down (see 794 below).

**em tibi** 'There you are!' in self-apostrophe, as *Ph.* 847.

**791 rescuiit omnem rem:** this time the statement is true: contrast 546, where Demea's *primus rescisco omnia* is far from true.

**ilicet** 'That's done it!' ('torn it!'); acc. to Don. on *Ph.* 208 *semper 'ilicet' finem rei significat, ut 'actum est'* ('It's all up!'); cf. Don. on *Eum.* 54.

**792 paratae lites** 'We're in for trouble' 'There's trouble ahead'; so also *Ph.* 133.

**eccum:** 361n.

**793** The forcibleness of Demea's language is shown by its similarity to that which Sannio, the *leno*, uses to describe himself in lines 188-9. In *Asin.* 867 it is said of a *senex* who goes drinking and whoring with his son *is apud scortum corruptelae* (predic. dative) *est liberis*.

**nostrum liberari:** for the gen. plural form cf. 411n. In *Most.*

120-1 the forms *liberum* and *liberorum* are used in successive lines. Here the form is convenient at the end of the line, *metri causa*.

**794** K-L in their app. criticus ask *an uersus tragicus? tandem* + imperative, here only in T. (Pl. has several exx.) adds a note of impatience, 'Oh do calm down!'

**reprime iracundiam:** cf. 754-5 (also Micio to Demea) *omite... iracundiam*.

**795 repressi redii:** sc. *iracundiam, ad me*. A note in Don. (on which see Lessing's *Hamburgische Dramaturgie* 71 ad fin.) observes that, in spite of what he says, Demea shows by his manner that he has not in fact recovered his equanimity. The double alliteration (*r-r-m-m*) perhaps allows the speaker to show how he is trying to bottle up his anger.

**796-8:** see the agreement made at 129ff.

**797 adeo** emphasises the preceding pronoun; cf. 629n.

**798 responde:** used absolutely after a direct question, as at 180.

**799f** Triple anaphora of *quor*, as *An.* 886-7. It also repeats the substance of *Ad.* 61-2, where Micio, quoting Demea's customary protests, has four successive instances of *quor*; cf. Haffter, *Untersuchungen zur altlateinischen Dichtersprache* 82ff.; Hofmann, *Umgangssprache* 61ff.

**800 numqui minus:** lit. 'Surely it's not in any way less...': trans. 'Surely it's just as fair that I should have the same right?'

**801 quid mecumst tibi?:** cf. 177n.

**802 quando:** causal; cf. 201n.

**ne cura:** 279n. (*ne time*).

**803** 'What you say isn't fair.' Micio's *aequom* picks up Demea's in 801.

**uerbum** 'saying' 'proverb'; cf. *An.* 426, *Eun.* 732.

**804** Cf. Cic. *de Off.* 1.16.51 *ut in Graecorum prouerbio est, amicorum esse communia omnia*; Otto, *Sprichwörter* 20 (s.v. *amicus* 1); Don. says *inter Pythagoreos ortum dicitur*. The Greek is κοινὰ (γὰρ) τὰ τῶν φίλων (Men. fr. 10); cf. Martial 2.43.1 and 16.

**805 facete** 'Very clever (or 'smart')!' as *facete dictum* in *Eun.* 288, on which Don. says εἰρωνικῶς ('sarcastic'), *quia infacete*.

**806ff** The way in which the exchange between the two brothers develops at this point is vital for the interpretation of the play; and since the proverb quoted in 804 is guaranteed for Menander, it is reasonable to assume the same train of thought for Menander as in Terence. On line 803 Don. states that Micio *quia se uidet in malam causam incidisse, totum uerniliter et facete agit et subicit aequitatem, ubi iusto se tueri non potest*. For the moment, at least, Micio is on very thin ice. His argument falls into two parts, viz *nihil passurum Demeam damni* (807-19), *nihil <filios> corruptelae* (820-35) (Don. on 806).

**paucis**: sc. *uerbis*. Since *auscultare* + dat. = 'obey', *paucis* is better taken as abl.; so probably *audite paucis* (*Eun.* 1067). In the phrase *paucis* (sc. *uerbis*) *te uolo* (e.g. *An.* 29) the abl. is certain.

**807 mordet**: metaphorical, as in its other occurrences in T. (*Eun.* 411, 445).

**808 facito cogites**: 500 and 381n.

**809 pro re...tua** 'as best your means would allow'

**811 scilicet** 'I dare say', as 874.

**812 rationem...optine** 'stick to your plan (idea)'.

**815 mea**: for acc. after *utor* cf. 464n.

**utantur sine**: for postpositive *sine* governing subj. (without *ut*) cf. *Ph.* 515 *exoret sine*.

**816 hinc**: sc. *a me* or *a mea pecunia*; *accedere* is used, as often, for the passive of *addere*.

**817 de lucro**: *de*, almost like French *de*, with partitive force; cf. *Ph.* 256 *esse in lucro*; *Hec.* 287 has *lucro est*, predicative dative, as often in Plautus.

**819 dempseris**: for fut. perfect cf. 127n. (*abiero*).

**820 mitto** = *omitto*, *praetereo*; cf. 185n. Demea's parsimony (see 45, 866) is a salient trait of his character, but there is nothing to indicate that at this juncture it is the financial consideration that has thrown him into a rage. Consequently Micio's first line of argument (807-19)

is scarcely *à propos*. His *mane...istuc ibam* (820–1) perhaps suggests his reluctance to come to the main point, the question of morals (*consuetudinem*). Against the charge that he had agreed that each brother should look after his own son only Micio has no defence. Instead he argues that *both* boys can be allowed a good deal of liberty, because their basic natures are sound. The argument that Micio now develops amplifies the principles he enunciated in I i (esp. 68–77); more important, it contrasts directly with the morality that Demea expounded in 414ff. Most of what Micio says can be paralleled from Peripatetic sources, but this does not necessarily mean that Micio ‘represents’ Menander’s own views. See pp. 25–9 of the Introduction, and Webster *SM* 65ff., 209ff.; F. Wehrli, *Motivstudien zur griechischen Komödie* 81–90; Rieth 96–101.

**mane:** 467n.

**821ff** Whatever Menander intended his Greek audience to make of the argument, Donatus shows *his* opinion: *obscurissimus sensus et re et uerbis*.

**822 coniectura...fit:** cf. *An.* 511–12 *multa concurrunt simul | qui (abl.) coniecturam hanc nunc facio*.

**823 saepe:** Don.’s argument that *saepe* goes with *faciunt* is ingenious, but wrong. The argument is not that, when two people do the same thing repeatedly, one can say that A can safely do it, B cannot, but that there are many indications in a man that often make it possible to say etc.

**825 non quo:** cf. 270n. With *sed quo* is supply *dissimilis est*.

**826 quae:** sc. *signa*.

**inesse in illis:** though dative with *inesse* is common in classical Latin, in Pl. and T. *inesse in* + abl. is the normal construction; at *Amph.* 144–5 and *Poen.* 198, where the dative occurs, there is also a preposition + abl.

**fore:** sc. *eos*.

**827 in loco:** 216n.; punctuate *in loco uereri*, not *intellegerere in loco* (Don.).

**828 uereri:** as in *An.* 638a almost = ‘show *uerecundia*’.

**est:** with inf., as Gk. ἔστι for ἔξεστι (‘it is possible’); K–S 1 669d

quote *est animaduertere* from Varro (in Gellius 18.12.9). At *Ht.* 192 the correct reading may be *credere est*: in Virgil and Horace the construction is a Grecism.

**liberum**: as at *An.* 330 *liber* is virtually *liberalis*; cf. 683-4 (of Aeschinus) *ingenium...liberale*. There is little doubt that Menander himself supported the principle that Micio here expounds: it does not necessarily follow that Micio applies those principles satisfactorily. Indeed, part of the subtlety (and humanity) of the comedy may arise from the gap between Micio's theory and his practice.

**829 ingenium atque animum** are scarcely to be distinguished here.

**830 redducas**: potential subj. 'you can bring them back'; sc. *ex errore in uiam* (so *Pseud.* 668).

**at enim**: *enim* = 'indeed'; cf. *Ht.* 71-2 *at enim dices*.

**ab re** 'as regards money matters', contrasting with *adtentiores...ad rem* (834). It is significant that Micio returns to the theme of *res*, which formed the first section (807-19) of his speech. He may do so because he thinks that this is the aspect of the business that rankles with Demea. But we may suspect that he puts this at the beginning and end of his argument, because it is on this point that he has the strongest answer to Demea's (imagined) objections. On the question of *consuetudo* he can do little more than make unexceptionable generalisations. To Demea's request that Micio should honour their agreement that each should look after his own boy only he simply gives no answer. Whether one diagnoses this as the evasiveness of a man with a weak case, or merely as a tactic employed by Micio to calm Demea down is, of course, a fundamental point.

**831 o noster Demea**: so also 961; cf. 883 and *An.* 846 *o noster Chremes*. For the manner in which Demea is addressed throughout the play cf. 385n.

**833-4** The absurdity of *auaritia senilis* is castigated by the elder Cato in *Cic. de Sen.* 18.65-6. Micio's insistence on this 'defect of old age' has surprising repercussions in the final scenes of the play; see esp. 953-4, where Demea takes up Micio's words almost *verbatim*.

**835 quod**: acc. of respect, 'as for that' 'in this'; cf. 162n.

**ne...modo**: *Don. subaudiamus 'timeo' uel aliquid tale*.



**836 bonae:** sarcastic; cf. 476n.

**tuae istae:** cf. 755 *tuam istanc* and 837; here, as often, *iste* 'contemptum uel indignationem... exprimit' (McGlynn s.v. II (2) p. 317b).

**rationes** 'ideas' 'plans'.

**837 animus aequos:** though *aequo animo* often means 'calmly' (e.g. *Ph.* 138, 1020-1), it may also mean 'fairly' 'justly', as in *Ad.* 503. As line 64 shows, *aequos* in this latter sense is a key-word for Micio (cf. 803). In Demea's eyes Micio's *aequos animus* comes close to 'indulgence' (see 987n.).

**839 exporge frontem** 'take the scowl off your face': for its opposite, 'frowning the brows', cf. *Amph.* 52-3 *quid? contraxistis frontem quia tragoediam dixi futuram hanc?*

**scilicet:** here and 874 *scilicet* concedes the point grudgingly, 'I suppose': contrast 729, 751.

**tempus fert** 'the occasion requires': cf. 730 and *Hec.* 594. Though Demea drops his opposition for the time being - otherwise the play cannot continue! - it is not to be assumed that he is convinced by Micio's argument. Indeed *ceterum ego rus...* (840f.) shows that recent events have confirmed his belief that the city and its way of life are corrupting. The next scene shows that he has taken what has happened to heart, but not in the way in which Micio might have expected.

**841 cum primo luci:** *luci* (cf. *uesperi*) is an archaic neuter locative with temporal force; *cum primo luci* is found also at *Cist.* 525. The present passage gives an instance of the superiority of A to Σ in a small, but significant detail.

**de nocte:** as 965 (*de die*) *de* is used temporally (lit. 'starting from'), 'in the middle of the night'; cf. *Rud.* 898 and Marx ad loc.

**842 hilarum:** 756n.

**fac te:** the argument for *te face* (L, K-L, cf. Laidlaw, *Prosody* 80) is weak; cf. 756.

**843 abstraham:** stronger than *abducam*; Don. *est saeuientis*.

**pugnaueris** 'That'll win the day': cf. *Epid.* 493 *eugae, eugae! Epidice, frugi's, pugnasti, homo es*.

**844 eo pacto:** Don. *haec cum risu dicit Micio*. Micio clearly has the better of this part of the argument, but his triumph is to be short-lived.

**illi:** adverb (116n.) = *ruri*; this is superior to taking *illi* (dative) = *psaltriaae*.

**845 facito ut...serues:** cf. 381n.

**uidero:** 127n.

**847 faxo:** 209n.

**848 meridie ipso:** when the sun is hottest, and even slaves are not normally required to work – she will be forced to join the ranks of ‘mad dogs and Englishmen’! For a contemporary Roman attitude to the treatment of slaves cf. cc. 4 and 5 of Plutarch’s life of Cato the Elder.

**849** Cf. Menander *Dyskolos* 754 ἐπικέκαυται μὲν γεωργός ἐστι; (‘He’s sunburnt. Is he a farmer?’).

**placet** ‘Good for you!’ as *Ph.* 138; also *Ad.* 910, ‘Splendid!’

**850** The correct division of speakers here is important. Dziatzko-Kauer defend the ascription of *atque equidem* etc. to Demea (so AYL). But the words should be continued to Micio, ‘And I for my part (sc. ‘if I were you’) would then (after she had been baked to a cinder) force him to sleep with her.’ This is Micio’s *reductio ad absurdum*, as Demea’s *derides?* shows: it is now clear that Micio’s *nunc mihi uidere sapere* also is sarcastic.

**853 ego sentio** ‘I take it to heart.’

**ah...desino** repeat the respective attitudes the two brothers took up in 127 and 137. The doubled *iam* occurs here only in T. (Pl. has about half a dozen *exx.*), and indicates the abruptness with which Demea drops the argument, for which, after his discovery about Ctesipho, he has no stomach.

**854 MI. i ergo intro:** a small point of staging here raises important questions. Dziatzko-Kauer continue this line to Demea, thus getting Micio, to whom *i ergo* etc. is then addressed, off stage, and leaving Demea, without any intervening empty stage, to deliver his monologue in V iv. In Menander, at least, it is probable that both Micio and Demea went off at this point, and that this marked the end of his fourth act (cf. Rieth 80–1 and n. 117, and Gaiser, *Nachwort* 141–4: *aliter* Mette, *Lustrum* 10 (1966) 42, who puts the act end after 786). But

what of Terence? *i ergo* etc. must be given to Micio – there are numerous exx. of imperative + *ergo* picking up a preceding speaker's words; cf. 572, 609 and McGlynn s.v. *ergo* II (2) 167b fin. Clearly Micio leaves after 854: but does Demea also leave – to return almost immediately at 855? Such is the assumption of B. Denzler (*Der Monolog bei Terenz* 10, n. 32), who maintains (ibid. 8–9, n. 29) that at *An.* 171 Simo similarly leaves the stage momentarily. In Menander's *Dyskolos* it is probable that after 908 Getas and Sikon leave the stage and return almost at once, but there their movements are clearly motivated: not so here. On balance I accept (i) for Menander an act division at this point (= *Ad.* 854), and (ii) for Terence a brief pause, followed almost at once by Demea's re-entry. We may compare the situation after *Ht.* 873. Chremes and Menedemus *exeunt* to their respective houses; then at 874 Menedemus re-enters, followed five lines later by Chremes. The continuous action of Roman comedy obliterates the time interval that Menander's break between the acts allowed.

**quoi reist:** dative of purpose, as 358.

**sumamus diem:** cf. 287n.

## ACT V SCENE iv

Whether or not there was an interval between acts in Menander after (Terence's) line 854, a major turning point in the play is reached here. In Terence, whose plays were performed without any intervals between acts (or even between scenes), the transition is abrupt. The monologue that Demea now delivers raises several points and questions, which can be enumerated here, though an answer to some of them must be deferred till the final lines of the play.

(1) Metre: trochaic septenarii (senarii both precede and succeed the scene). The assertion of Sloman and Ashmore that the change to trochaic septenarii marks the change from grave to light in Demea's character is questionable. Though the manner in which Demea seeks to outbid Micio in the competition for popularity eventually verges on the farcical, the decision itself is a serious one, as the language of the scene shows. The serious volte-face in the attitude of Knemon, the δύσκολος ('peevish man') in Menander's play of that name, is

similarly conveyed in catalectic trochaic tetrameters (the Greek equivalent of trochaic septenarii). This fact is all the more remarkable in that Menander departs from iambic trimeters much more rarely than do Pl. and T. from iambic senarii: indeed (see note on 866) we know that Demea's monologue in Menander was in fact in iambic trimeters, not trochaic tetrameters. Whatever the reason, T. has made a deliberate change.

(2) Monologue: see the works of Leo and Schadewaldt cited in Introduction p. 26 n.3 and Rieth 106f. and 149 n. 17. There is no hint that Demea is only pretending to be a convert to the ways of the permissive society; consequently, by the conventions of the monologue in Greek and Roman drama, Demea's change of heart must be taken at its face value.

(3) Does this change of heart, if genuine, violate the basic Greco-Roman concept of character, viz that it is unchanging and unchangeable, a concept underlying the thinking of Aristotle, and exemplified in the *Characters* of Theophrastus? The cases of Knemon in Menander's *Dyskolos* and Euclio in Plautus' *Aulularia* are relevant. Bound up with this question is the crucial problem in the play's final scene, when Micio at 984-5 asks Demea to explain his change of heart, and Demea replies that he had only assumed this new character, and had done so to convince Micio of the folly of his ultra-permissive philosophy of life. Is Terence here merely reproducing Menander, or has he added a new twist of his own?

**855 numquam...quin:** for the form of sentence cf. 257.

**subducta ratione:** abl. of description; *rationem subducere* is 'to draw up a profit and loss account'. According to Fantham (*Republican Latin Imagery* 69) 'Financial imagery is particularly appropriate to Demea's materialistic values... So also in 796, *rem ipsam putemus*, Demea sees the whole educational issue before him in terms of accounting.'

**856 res...usus** 'circumstance...experience'.

**aliquid...aliquid:** anaphora and antithesis are the two most conspicuous formal features underpinning the importance of what Demea has to say in his monologue.

**858 prima** 'most desirable'; Don. *ante alia eligenda*.

**859 uitam...uixi:** for the use of the internal accusative (here a ‘cognate’ acc., since the noun has the same root as the verb) cf. Haffter, *Untersuchungen zur altlateinischen Dichtersprache* 38–9 and K–S I 275a; Don. describes the usage as an archaism. Here it gives emphasis to Demea’s statement.

**860 prope iam excurso:** the metaphor of ‘running life’s race’ is a commonplace, but the usual verb is *decurrere*, e.g. Pl. *Stich.* 81 *decurso aetatis spatio*. So here Priscian gives *decurso iam*, which is also the reading of Donatus’ first lemma. Cf. Alexis fr. 235 τὸν γὰρ ὕστατον | τρέχων δίαυλον τοῦ βίου, ‘running the last leg of life’s race’; cf. Fantham, *Republican Latin Imagery* 68, 182.

**861 facilitate...clementia:** cf. 390–1n. *Ht.* 648 and *Hec.* 248 show that *facilitas* may be a corrupting influence, and such is Demea’s judgement of it at 391. The adj. *facilis* is applied by Demea to Micio at the end of the play (986 q.v.). In addition to *clementia* the adj. *clemens* is used of Micio and his way of life at 42 and 864. But for the moment both *facilitas* and *clementia* are used by Demea without any pejorative sense – this is how to win friends and affection. It is quite clear e.g. from 862 that Demea believes, at least at this moment, that he has found the formula for success. But the manner in which he describes his new conception in 863–5 also makes it clear that he sees the recipe as self-indulgence and permissiveness. Rieth therefore is right in seeing Demea’s monologue as the sincere expression of a mistaken view of the true nature of how to behave. I part company with Rieth only on his assumption that Micio fully embodies the ideal that Menander himself would endorse (basically a Peripatetic ideal) and, accordingly, that when Demea at the end of the play discredits Micio’s way of life, this is necessarily Terentian addition. A strong case can be made out to show that Micio, while he knows the catchwords of the true ideal, does not fully apprehend their implications and uses them as a cloak for his own selfish attitude of *laissez faire*. It is this aspect of his character that is so devastatingly made fun of in V viii and ix. This is not to deny that he has a genuine affection for his adopted son and that he desires to bring him up properly; but his *liberalitas* is too often an excuse for doing nothing, and it is fitting that in the two final scenes of the play his decisions are made for him by others.

**863ff** The contrast that Demea here draws between Micio's way of life and his own balances (as Don. ad loc. saw) the remarks that Micio made in his opening monologue about their respective lives at 42ff. (*ego* (42)...*ille* (44) ~ *ille* (863)...*ego* (866)). Indeed there are a number of verbal parallels, most conspicuously in the phrases that each brother uses to describe Demea's way of life. There are similarities also in the two descriptions of Micio, esp. *clementem uitam...atque otium* (42) ~ *uitam in otio...clemens* (863-4). But in addition to traits that Micio would acknowledge in himself Demea ascribes to his brother a number of less flattering features (esp. *nulli laedere os, adridere omnibus*), and the description is firmly set in a framework (*suam...uitam...sibi uixit, sibi sumptum fecit*) that emphasises Micio's underlying selfishness. But does Menander (or Terence) intend us to see some element of truth in this criticism? This is a question on which each must make up his own mind. It seems to me that Micio's own admission that he prefers *clementem uitam urbanam atque otium* (and bachelorhood!) confers authenticity on what Demea says in 863-4a (*ille suam...placidus*), while scenes V viii and ix bear out *nulli laedere os, adridere omnibus*; but *sibi sumptum fecit*, on the evidence of the play (e.g. 62, 807f.) is simply not true.

**864 nulli laedere os** 'offend no one to his face'; historic inf. as *adridere*.

**adridere omnibus:** cf. *Eun.* 250 *sed eis ultro adrideo* – Gnatho explains how to be a successful parasite in the new style – one must act as a 'yes-man' to the pompous. The connotations of *adridere* are clearly pejorative, but Demea is momentarily convinced that this is the proper way to win friends. To him there is nothing pejorative in the idea of *adridere*: but the audience are meant to spot that the conduct that Demea is now recommending does in fact deserve criticism. Demea's diagnosis of the way to the good life is mistaken: but it is on Micio that his new way of behaving is modelled, and, to some extent, the cap does fit Micio.

**866** Men. fr. 11 reads ἐγὼ δ' ἄγροικος, ἐργάτης, σκυθρός, πικρός, | φειδωλός ('But I, a country labourer, gloomy, prickly, stingy...'), and though recorded in Photius without the name of the play, is correctly regarded as the original of *Ad.* 866; presumably ἄγροικος = *agrestis*, ἐργάτης has no equivalent in the Latin, σκυθρός, πικρός



produce *saeuos*, *tristis*, *truculentus*, and *φειδωλός* *parcus*, *tenax*. Terence has turned Menander's iambic trimeter into a trochaic septenarius.

**ille** almost = 'that well known'; Don. *bene addidit* 'ille' *quasi iam notus in hoc ipso, quod ferus atque agrestis*.

**867 duxi uxorem** ~ *uxorem duxit* (46).

**ibi**: sc. *in matrimonio*.

**nati filii** ~ *nati filii* (46).

**868 alia cura**: Don. *non altera*, i.e. not merely the second, but yet another one in a long series.

**heia autem**: cf. Eng. 'Heigh-ho!': *heia* may express reproach, regret, resignation, and may be used ironically, e.g. *Ph.* 508.

**quam plurimum... facerem**: Demea echoes Micio's words of 813-14.

**870 exacta aetate**: cf. *Capt.* 720 and exx. quoted by Lindsay ad loc.

**fructi**: -i not -us is the normal gen. sing. of the 4th declension in Pl. and T., e.g. *An.* 365 *nil ornati, nil tumulti*.

**871 potitur commoda**: for acc. after *potior* cf. 876 and 464n.

**872-4** The extended antithesis between 'him' and 'me', marked by anaphora of *illum* as first word of three successive lines (also *illi* in 872), underlines the deep feeling that the situation has aroused in Demea. Note that Demea lays greater emphasis on the advantages that Micio has gained from the situation – so within the antithesis *illi... illum... apud illum...* form a tricolon balanced against the short *ego desertus sum*.

**874 illum ut uiuat optant**: proleptic acc. as Mark i. 24 and Milton, *Paradise Lost* 2.990 'I know thee, stranger, who thou art'; *illum*, the logical subject of the *ut* clause, stands as grammatical object of *optant*. The construction is common in all kinds of Greek literature, but in Latin is mostly confined to colloquial speech: its use here makes possible the triple anaphora of *illum*.

**meam... mortem expectant**: Demea perhaps recalls what Micio said at 109.

**scilicet**: cf. 839n.

**875-8** The antithesis between 'him' and 'me' is continued, but without anaphora, and in the reverse order (*meo... hic* / *ego... hic* / *ego... (sc. hic)*).

**877 age age:** for *age* cf. 202n. The doubled interjection expresses a note of impatience or urgency; cf. *Ph.* 559, 662.

**experiamur:** Don. *comice magis pluraliter 'experiamur' dixit quam si diceret 'experiar'.* Why the plural is more comic, Don. does not explain; perhaps it inflates the importance of the occasion.

**possiem:** 83n.

**878 hoc:** an archaic form of the adverb *huc*, as *Ph.* 152 and sometimes in Pl.

**879 me amari...postulo:** 199n.

**magni fieri:** cf. 167  *nihili facis*. Σ read *magni pendi*, which seems to be a *lectio facilior* that has replaced the true reading.

**880 obsequendo:** the verb recurs in Demea's final speech at 990.

**posteriores:** sc. *partes*. The metaphor from the stage is common in Latin: it is used literally in *Ph.* 27 *primas partes qui aget*.

**881 deerit:** sc. *pecunia* or *res*.

**id mea minime refert, qui** 'I couldn't care less, since...' Cf. 913 where, as commonly in T. (but not Pl.) in the interrogative form (*quid mea?*), the verb *refert* is omitted.

On this line Don. writes *uide remanere in Demea non penitus eiectam seueritatem* (Bentley: *securitatem* codd.). This remark is of some importance when one attempts to decide whether Demea has really changed his character.

It is possible that Men. fr. 12 should be placed here: τί πολλά τηρεῖν πολλά δεῖ δεδοικότα; 'Why should one look after so much (sc. money) and be in so much fear?' Cf. Rieth 115.

## ACT V SCENE v

Enter Syrus from Micio's house, into which he had gone at 786 after a most unwelcome and unpleasant meeting with Demea. It is appropriate that he should now be the first person to experience Demea's new-found affability.

**882 heus:** 281n.

**883 o Syre noster:** cf. 831, 961 and 256n. Contrast Demea's last words to Syrus at 781-2.

**quid fit? qui<sup>1</sup> agitur?:** cf. 266n.

**884 optumest:** as 402, also spoken by Demea.

**886 inliberalem:** cf. 449, 664.

**887 lubens bene faxim:** Demea uses the same formula at 896 – his attempt to be gracious does not come easily; cf. 601n. (*bene facis*). *faxim* is the subj. of *faxo* (209n.).

**gratiam habeo:** the same words are spoken by Syrus at 971. Here, perhaps, his thanks are somewhat perfunctorily expressed: he is not sure that Demea really means what he says. Hence Demea's next statement is designed to reassure him, and the vocative *Syre* emphasises his affability – see on *Geta* (891n.).

**888** It is not clear whether Syrus departs at this point (presumably to return with Aeschinus at 899), or whether he remains on stage, taking no further part in the action till 916, when he speaks two words in answer to Demea before going inside. No conclusion can be drawn from the fact that his name is not given by the manuscripts in the scene heading for V vi, for though the scene headings date from some time in classical antiquity, they are the product of editorial activity, not of an acting copy of the plays. It is simpler, though not certainly right, to assume that Syrus remains on stage, silent (till 916) but visible.

## ACT V SCENE vi

Enter Geta from Sostrata's house, into which he had gone at 506; by the common stage convention he addresses his last remarks to her as he leaves the house.

**889 huc...hos:** deictic, both referring to Micio's house.

**prouiso** 'I'm going to see': Don. on *An.* 957 '*prouiso*' *duas res significat: procedo et uideo.*

**890 eccum Demeam:** 361n.

**891 o...qui uocare?:** after *o* we expect a vocative, but Demea has forgotten the name of Sostrata's slave (which he had heard in III iv), so he substitutes 'what's your name?' *qui* is simplest taken as abl. (see 179n.), here used interrogatively = *quo nomine*.

**Geta:** Demea deliberately addresses Geta by name to show his

goodwill towards him; Don. *moris est autem inferiores proprio nomine uocare, si blandiri uelis.*

**894 Geta:** see previous note.

**895 quid:** adverbial acc., 'at all'.

**usus** 'occasion' or 'opportunity'.

**896 lubens bene faxim:** cf. 887n. The paucity of Demea's vocabulary in expressions of graciousness perhaps underlines the fact that he is acting *praeter naturam*.

**meditor** 'I'm practising'.

**898 plebem:** like a politician he is collecting an army of supporters to use against his adversary – in his case, Micio.

**primulum** 'for the very first time' (cf. 289). The triple alliteration of *p-* (with internal assonance of *-l-* and *-m-*) mirrors Demea's self-satisfaction.

## ACT V SCENE vii

**899 sanctas:** the wish to celebrate the marriage with due observation of all the proprieties is, as Don. points out, somewhat comical, when the bride has already become a mother.

**901 ehem:** 81n.

**tu hic eras?** '(Are) You here?' Where English uses the present, Latin (and Greek) uses the imperfect to express surprised realisation of something that both is and for some time has been true; cf. Allardice 65.

**902 hercle uero:** 268n.

**et animo et natura pater:** cf. 126 (and 957). Note that the phrase is given emphasis by the fact that it is sandwiched between *tuos* and its noun, *pater*.

**903 qui... oculos:** 701n. It is not clear why Don. should describe this phrase as *magis comicum quam 'amo'*, but it is at least possible that Terence intends his audience to be amused by the fact that Demea uses to Aeschinus the same hyperbolic phrase that Aeschinus had used to Micio.

**904 uxorem accersis:** 699n.

**905 tibicina:** female player of the *tibia*, 'reed pipe', for which see note s.v. in *didascalía*.

**hymenaeum qui cantent** 'people to sing the bridal song'.

**eho:** 389n.

**906 huic seni:** Demea refers to himself with mock self-depreciation, 'I'm only an old man, but -'; he knows that his suggestion will commend itself to Aeschinus.

**face:** for the archaic form cf. 241n.

**907** For the procession accompanying the bride to her new home, a practice found in both Greece and Rome, cf. *OCD*<sup>2</sup> s.v. *Marriage Ceremonies*.

**908 maceriam** 'garden-wall' – the wall dividing the two properties at the rear.

**910 transduce:** though *duc*, never *duce*, is the Terentian form, *traduce* is attested at *Ht.* 744. Terentian MSS vary between reading *traduco* and *transduco*; it is impossible to be sure which form T. preferred.

**ad nos:** 'to our house' (cf. *a me* 788n.), but note that Demea is speaking of his brother's house. Though there is no emphasis on the point here, the idea of making free with Micio's property soon becomes a relevant factor (see note on 911).

**placet:** 849n.

**911 lepidissime** 'most charming, delightful'; but an English son can scarcely say more to his father than 'marvellous' or 'wonderful'.

**euge:** as Gk. εὖγε, 'Splendid!' 'Bravo!' At *An.* 345 the second syllable is long, and K-L print *eugae*.

On this line Don. has an important comment: *apparet Demeam experiendi causa assentari, non quod animo facit*. If Don. is correct in stating that at this point Demea's *assentatio* is merely a stratagem, not the outcome of a genuine desire to please, important consequences follow for the interpretation of his character and for the monologue he delivered in V iv. But it is possible that Don. is 'reading back' from 986-8 (note *adsentando* in 988), which is perhaps a Terentian addition. Nevertheless the aside that Demea speaks between 911 and 915 is crucial. In his monologue in V iv Demea had resolved to court popularity, even if it involved the spending of his hard-won savings

(see esp. 879-81). In the next two scenes with Syrus and Geta he practises his new-found cordiality and promises future help (*lubens bene faxim* 887, 896): he has begun to win present popularity by promise of future benefits, but he must expect (as Micio has done in the past) to pay for his popularity out of his own pocket. But with the appearance of Aeschinus at 899 circumstances bring about an important change. Almost without realising it at first Demea finds that the way to win Aeschinus' affection is to involve *Micio* in expense and inconvenience. What starts off simply as an attempt *blande dicere* and *benigne facere* (878) – for at 906f. he simply suggests what he thinks Aeschinus would like – suddenly gains a momentum of its own, and the idea of bringing into Micio's house not only Aeschinus' bride, but her mother and entourage too is added almost as an afterthought. But when Aeschinus reacts to the suggestion by addressing Demea as *pater lepidissime*, Demea immediately decides to exploit the situation further. The new idea is far better than his original plan. Then he had envisaged winning affection by using his own money: now he sees the possibility of winning *gratia*, of being called *lepidus*, at his brother's expense. The way in which Demea picks up his *iam lepidus uocor* (911) with *ego lepidus in eo gratiam* (914) shows quite clearly that it is Aeschinus' *pater lepidissime* that has triggered off Demea's new tactic. *quid mea?* in 913 marks the contrast with the previous plan by recalling *id mea minime refert* in 881. There Demea lamented that Micio had gained the affection of the boys *paullo sumptu* (876), and resolved to outdo Micio by employing the same tactic: now he will go one better, for it is Micio, not Demea, who *sumptu amittet multa*.

**912 fient peruiiae** 'will become a thoroughfare'.

**913 quid mea?:** sc. *refert*; cf. 881n.

**914** After this line the Bembine codex (A) ceases except for two or three negligible fragments.

**iube:** followed by subj. without *ut*, as *Eun.* 691-2 *iube. . . respondeat*.

**915 ille Babylo:** Don. clearly read *illi* (dative), asking *cui? Ctesiphoni an lenoni an Aeschino an Syro?* The only mentions of twenty minae in the play are for Ctesipho's *amica*. Demea now contrasts his new plan with Micio's policy. Micio had paid out twenty minae for the *psaltria* to win the affection of Demea's son: Demea has a better way – he is



gaining the affection of Micio's son without any expenditure of his own. So *ille babylo* should be read (both nom. referring to Micio, 'that spendthrift'), the thought being, 'Now let Micio pay out his twenty minae: I've got a better way that costs me nothing.' 'Twenty minae' stands as a typical action of Micio – 'his payments of twenty minae'.

**916 quid ago?:** cf. 538n. for indic. in deliberative question.

**dirue** picks up *dirui* (908). Exit Syrus. Demea turns to Geta. He is now fully convinced that his suggestions of 908-10 are a good idea. So *transduce* in 917 picks up *transduce* (908). However, in 908-10 Demea tells Aeschinus to do these things: now, having received Aeschinus' approbation for the suggestions, he consigns the tasks to the two slaves, and thereby gains Aeschinus' approval still further.

**917 tu illas abi et transduce:** hyperbaton for *tu abi et illas transduce*; cf. *Aul.* 270 *uascula intus pure propera atque elue*.

**919 ex animo:** 72n.

**920 quid tu ais?** 'What do *you* say?', turning to Aeschinus.

**922 enim:** corroborative, as 656 (q.v.).

**mi pater:** for *mi* etc. prefixed to its vocative cf. 288n. In the next two scenes *mi pater* becomes almost a leitmotiv of Aeschinus as he appeals to his adoptive father, Micio: here it is Demea that he so addresses.

**923 sic soleo:** Demea's statement is true only of the very recent past.  
**eccum:** 361n.

## ACT V SCENE viii

**924 iubet frater?:** probably spoken back into the house to Syrus, who has brought Demea's instructions to demolish the wall (so Donatus); but both it and succeeding *ubi is est?* might be spoken by Micio in soliloquy.

**926 unam facere . . . familiam:** as 909-10.

**927 ita quaeso, pater:** throughout this scene Aeschinus sides with Demea against Micio: contrast his attitude at the end of IV v (see 711n.).

**928 haud aliter censeo:** Micio begins by acquiescing: his resistance hardens as the scene progresses.

**immo** mildly rebukes Micio for not showing sufficient enthusiasm for the suggestion – understandably, as it is Micio's property that is being made so free with.

**nobis decet:** *decet* + dative is ante- and post-classical; cf. K-S I 259 (k). Demea's appeal to Micio to consider *id quod decet* is pressed home at 948 and 954; at an earlier juncture (491, 506), a similar appeal had been urged on Demea (by Hegio), and accepted by him; see also *aequomst* at 505 and 933.

**929 primum:** Don. *incipit a persuasione, sed latenter.*

**huius:** sc. *Aeschini*.

**uxorist:** the comment of the fourth-century grammarian Arusian (*illi mater*) indicates that he took *uxorist* as *uxori est*.

**930 ita aiunt:** Micio, though not yet aware of the ultimate aim of Demea's remarks, replies with a marked lack of enthusiasm; cf. *An.* 192 where Don. says *et est tepida consensio et quasi inuiti responsio*.

**931 parere...non potest:** a practical point is involved. Demea will not suggest anything that might prejudice Aeschinus' inheritance of Micio's property; any offspring born to Micio from his marriage would share his estate.

**933 te...te:** Micio and Aeschinus respectively.

**aequomst:** the appeal to what is *aequom* is a recurrent feature of the play.

**934** At this point the metre changes from senarii to iambic octonarii, and, as the play moves towards a new and unexpected climax, a problem of some importance presents itself. Don.'s note on 938 (quoted ad loc.) states clearly that in the Menandrian original 'Micio' did not oppose the suggestion that he should marry 'Pamphila's' mother. The Terentian addition must correspond roughly to 934-46. More important than delimiting the insertion is to judge what effect it has on the balance that Menander may be assumed to have drawn between the characters of Micio and Demea, and to try to decide whether Terence may have made other alterations – not noted

by Donatus – in the final fifty lines of the play. For a discussion of these questions see the Introduction pp. 26–9.

**934 autem** adds a note of indignation to Micio's question; cf. 185n.

**ineptis**: here it is Micio who objects to Demea's suggestion: in the past, as Micio recalls at 63 (*nimum ineptus es*) it was Demea who challenged Micio thus.

**tu**: addressed to Aeschinus; for *homo* cf. 107n.

**935 mi pater**: 922n.

**asine**: cf. *Ht.* 877 *quae sunt dicta in stulto – caudex, stipes, asinus, plumbeus*; Otto, *Sprichwörter* 40, gives numerous examples.

**nil agis** 'You're wasting your time.'

**936 deliras**: 761n.

**937 aufer**: *Ph.* 559 has *aufer te hinc*, 'Get away with you!', i.e. a brusque rejection of the other person's approach or suggestion; so here possibly sc. *te* (Don. aut 'te' aut 'manum'). But another interpretation is possible. In *Ph.* 223, 857 and (e.g.) *Capt.* 964 *istaec aufer, dic quid fers*, *aufer* = 'Cut it out!' 'Drop it!' So here sc. *haec* – 'You're daft. Drop it!'

**age**: 202n.

**da ueniam**: as 942, where Don. says . . . *concede quod petitur*.

**938** Don. *apud Menandrum senex de nuptiis non grauatur: ergo Terentius* εὑρητικῶς ('by his own invention'). For the significance of this remark see note on 934 and Introduction p. 19.

**anno . . . quinto et sexagensimo**: so Menedemus in *Ht.* 62–3 is *annos sexaginta natus . . . aut plus eo*. Micio's age makes the prospect of his marrying all the more ridiculous, and perhaps excuses a little his unflattering remarks about his prospective bride in 939. However, Don.'s comment seems to imply that this is Terentian addition – a reference by Micio to his age and the unattractiveness of his bride is scarcely consistent with the attitude of one who, as in Menander's play, *de nuptiis non grauatur*.

**939 idne estis auctores mihi?** = *idne suadetis mihi?* Cf. *Poen.* 721 *quid nunc mi auctores estis?*

**940 fac**: there is no reason to accept K–L's *face* against *fac*; cf. 842n.

**promisi ego illis**: there is no point within the play when Aeschinus

could have made such a promise: Aeschinus simply makes it up on the spur of the moment. His willingness to resort to this subterfuge is not a very endearing trait, but since the lie was invented to overcome Micio's resistance, it probably did not appear in Menander.

**promisti:** for the syncopated form cf. 561n.

**autem:** 934n.

**de te largitor** 'Be generous with what's your own to give': *largiri*, only here and 988 in T., is a strong word.

**942 da ueniam:** as 937 (q.v.).

**ne grauare:** cf. *Stich.* 186 *promitte uero, ne grauare*; for *ne* + imperative cf. 279n. This is the only example in T. of *grauari*: is this where Don. got it for his note on 938?

**non omittitis?** 'Won't you give over?' is more likely than 'Won't you take your hands off me?' Similarly Eng. 'Get off my back!' does not necessarily imply physical assault.

**943 exorem:** as 936. Aeschinus repeats himself, as does Demea with *da ueniam* in 937 and 942. This may be a small pointer to Terentian invention.

**uis est haec quidem:** so *Capt.* 750 and Julius Caesar when assailed by the conspirators (Suetonius, *Iul.* 82.1 *ista quidem uis est*). But, as 490 shows, there is no need to believe that physical force is applied to Micio here.

**prolix** 'generously' (Don. '*benigne*' *secundum ueteres*).

**944** At 390-1 Syrus has already described Micio's conduct to Demea as *inepta* and *praua*, while a little earlier he applied *inepta* and *absurda* to the goings-on in Micio's household. It must be remembered, however, that 944 is almost certainly Terentian invention.

**945 bene facis** 'Thank you kindly'; cf. 601n.

**946 confit:** the reading is restored from Don. on *An.* 167; all MSS have *fit*. *confit quod uolo* refers back to 912-14 (so Don.).

**947 quid...restat:** better continued to Demea than given to Micio, as in K-L (after P<sup>1</sup>). Micio is already on the defensive, and is unlikely to raise new questions, whereas that is exactly what Demea is bent on doing.

**Hegio:** hiatus at diaeresis: cf. Laidlaw, *Prosody* 85.

**948 decet:** cf. 928n.

**949 locitas foras** 'let out' 'lease'.

**950 qui:** abl. = *quo*; the abl. is the usual case in T. with *fruo* and *utor*; cf. 464n.

**autem:** cf. 934n. and 940.

**si:** here = *etsi* or *quamuis*; cf. McGlynn s.v. II (4) 171.

**951 huic:** sc. Pamphila; as often in the comedians *hic* refers to a character who, though not present, lives in a house visible to the audience.

**est:** the triple use of *est* emphasises Demea's point: Micio will not be able to refuse without seeming ungenerous – which he will do anything to avoid.

**noster:** by ties of friendship and marriage.

**952 non...facio:** best taken as a question, 'Shall I not (lit. 'Do I not') make my own that saying which...?' The emendation *nunc* (for *non*), accepted by Bentley, is too facile, and after *postremo nunc* scarcely 'earns its keep'.

**953 dixti:** 423n.

**dudum:** in Pl. and T. mostly = *nuper*, *modo* (though *iam dudum* may refer to a more distant past).

**953-4** Demea reproduces what Micio said at 833-4 closely, but not verbatim. Nothing should be made of the fact that Demea uses *senecta*, whereas Micio said *senectus*, for this is the only example of the abl. of either noun in T. who in all other cases uses the form *senectus*. For a comparison of the use of the two forms in different cases in a number of authors cf. J. N. Adams, *C.Q.* N.S. 22 (1972) 352 (esp. n. 4).

**955-7** Ascription of speakers and readings in these lines present difficulties. First, *quid istic* in 956 for *quid istuc* (codd.) seems certain: Micio gives way, not very graciously (for the formula *quid istic?* 'What's the use?' cf. 133n.). *quid istuc?* either queries an immediately preceding statement (impossible here: there is an intervention), or, as at 984, is precursor of a following question. Next *gaudeo*, which DLp (followed by K-L) give to Micio at the end of 955: other MSS omit it here. If *quid istic?*, expressing a note of resignation, is correct

at the beginning of 956, *gaudeo* can scarcely be given to Micio here; nor would it, at this point, have any obvious reference or relevance in the mouth of Demea or Aeschinus. Logic therefore seems to demand the solution proposed by Umpfenbach: at the end of 955 *AE. mi pater*, to which Micio's *quid istic? dabitur* makes a suitable reply – from the outcome of Aeschinus' *mi pater* at 935 and 936 Micio realises that it is simplest to admit defeat the moment Aeschinus lends his support to Demea's request. Then *gaudeo*, which MSS (other than L, which omits 958) have immediately before *suo* in 958, is to be promoted to the end of 956 and given to Demea, for whom it is an appropriate comment on Micio's assent. The confusion in these lines may have been caused (or at least abetted) by the rapid change of metres (955 iambic octonarius, 956-7 senarii, 958 iambic octonarius, 959ff. trochaic septenarii).

**957 animo et corpore:** cf. 126, 902.

**958 suo sibi . . . :** delivered aside, 'hoist with his own petard'. *Suus sibi*, where *ei* might be expected, is colloquial for 'his very own'; cf. Lindsay on *Capt.* 5 and Otto, *Sprichwörter* 154.3. It reappears in late Latin, e.g. Lactantius 3.28.20 *suo sibi gladio pereunt*. It is clear that the principles enunciated by Demea in V iv, and already modified in 911-14 (q.v.) have now been replaced by an active desire to pay Micio back in his own coin.

**igulo:** the forcefulness of the metaphor reflects the intensity of Demea's delight.

## ACT V SCENE ix

Enter Syrus from Micio's house; for a scene beginning in the middle of a line see I ii, IV v.

**958 factumst quod iussisti** 'Orders carried out', i.e. the wall has been demolished. The phrase has a military ring, cf. Tac. *Ann.* 1.6.3 and Suet. *Tib.* 22 *factum esse quod imperasset*.

**959 frugi homo's** 'You're a good fellow': *frugi*, originally a predicative dative, is used as an indeclinable adj. As Demea had repeated the *lubens bene faxim* of 887 at 896, so he repeats *frugi homo* (again of Syrus) at 982.



**960 aequom:** see on 933.

**istunc...factum?** 'Him free? What on earth for?' For enclitic *-nam* cf. 87n.

**961 o noster Demea:** cf. 831n. From the slave Syrus this is the supreme accolade.

**962** Note that *istos* and *uobis* are both plural.

**a pueris:** 494 and 48n.

**964 res apparet** 'That's obvious!'

**cum fide** might mean 'on credit' (since *fides* is a commercial term), or be taken as *fideliter*. Demea ironically praises Syrus for actions that would normally be blameworthy; *scortum adducere* is reprehensible *per se*, not so *opsonare* and *conuiuium adparare*. The latter is made so by *de die* (see next note): logically *cum fide* also should add a pejorative element to its phrase, so 'on credit', not 'in a trustworthy manner'.

**965 de die** 'in broad daylight', as *de die potare* in *Asin.* 825-6; cf. 841n.

**966 o lepidum caput:** cf. 261n. Here the emotion expressed by the acc. of exclamation is heightened by the prefixed *o*. As at 911 and 914 *lepidus* is music to Demea's ears.

**968 prodesse:** sc. *id illi*; note *aequom* yet once more.

**969 hic:** sc. Aeschinus. This is the clinching argument, as it already had been at 956.

**cupio** 'Yes, please'.

**970 tu uis:** this reading, where emphatic *tu* = Aeschinus, is clearly superior to *uoltis*. There is no evidence that A had *V* as the first letter of the line (so K-L), which, if it were true, would support *uoltis* rather than *tu uis*.

**eho:** 389n.

**bene facis:** as 945.

**971 et seorsum tibi...Demea:** it is ironical that it is Demea whom Syrus singles out for mention. Don. *effecit Demea plus quam uolebat*.

**972 gaudeo** 'I'm delighted' – here with the implication 'to have been of service'.

**et ego:** Aeschinus gets his word in too; Micio remains silent.

**credo** 'I'm sure' 'I know' (almost='Thanks!') is the formulaic way of acknowledging another person's congratulations or good wishes; e.g. *Eun.* 1051 *gaudeo :: satis credo*; cf. Shipp on *An.* 939.

**972-3** Logic would have required 'Would that I might see Phrygia free too, so that my joy might be complete', but emotion has triumphed over logic, and Syrus begins 'Would that my joy might be complete...' Whether the following *ut* clause is consecutive (so McGlynn) or final is probably not a distinction that it would occur to a Latin to make here.

**973 Phrygiam... uxorem:** like her fellow-slaves Syrus and Geta, Phrygia takes her name from her nationality; Syrus, having himself become a free man, rather grandly speaks of Phrygia as *uxor* rather than concubine.

**974 tuo:** emphatic 'your...', addressed to Micio.

**huius:** sc. *Aeschini*.

**976 emitti:** sc. *manu*, as *Ph.* 830, *Capt.* 408, where classical Latin has *manu mittere*.

**977** As Micio threatens to show resistance – for, as Don. on 975 says, Phrygia's service is *ridiculum meritum* – Demea for the first and only time offers to 'chip in' himself by reimbursing Micio for the loss of Phrygia's services. Since Demea has so far managed to force Micio's hand at every point, it may seem strange that he here offers to pay Micio what Phrygia is worth. But by showing his own generosity on precisely this issue, he is able to quote a telling instance to prove the point he will make at 988, that it is easy to acquire popularity by distributing largesse (*largiendo*). His generosity has the desired effect: Syrus' words in 978 (see next note) are by far the most handsome expression of praise that Demea receives. Moreover, by this act Demea is able to prevent Micio from regaining the initiative he has lost to his brother. He is not even allowed to say he will agree to manumit Phrygia – that is taken for granted – but only to congratulate Syrus on his good fortune. Thus Demea is able to press on to his last demand

(979f.), at which Micio, after vainly trying to dig in his heels, can only ask incredulously 'What is going on?'

**978** The assonance of initial *os*, as well as *omnes...omnia* (for which see 299), underlines how heart-felt are Syrus' thanks, as are those expressed in similar language by Tyndarus at *Capt.* 355 *di tibi omnes omnia optata offerant*.

**979 processisti...pulchre.** 'You've done nicely for yourself.'

**porro** 'still further'.

**980 tuom officium facies:** i.e. the duty of a *patronus* to his client *libertus*. See 603n.

**prae manu:** as *Bacch.* 623 of ready money, 'in cash'.

**981 unde utatur** 'to have the use of' 'to live on'.

**istoc uilius** 'less than that' 'not a brass farthing': Don. astutely remarks *hoc egit Terentius, ut conuersis officiis usque adeo prodigum faceret Demeam, donec parciorem redderet Micionem*.

**982 frugi homost:** assigned by all MSS to Aeschinus, but better given to Demea (so K-L). Demea has already used *frugi homo* of Syrus at 959, some remark from Demea is needed in 982 after Micio's *istoc uilius*, and it is fitting that Aeschinus should say only *age pater* to persuade Micio to unbend to the extent of saying *post consulam*.

**983 faciet:** the initiative has now been wholly taken away from Micio.

**o uir optume:** the strength of Syrus' emotion is shown (as it is in Aeschinus' following words) by both *o* and the superlative; cf. *An.* 817 *o optume hospes*.

**984 quid istuc?** 'What's going on?', lit. 'What does that behaviour of yours mean?' Here *quid istuc* does little more than anticipate the next question; cf. 955-7n.

**985 quod prolubium? quae...largitas?:** clearly imitated from Caecilius *quod prolubium? quae uoluptas? quae te lactat largitas?* (Ribbeck<sup>3</sup> 91; E. H. Warmington, *Remains of Old Latin* 80). Don. defines *prolubium* as *promptus animus ad largiendum* (cf. *largiendo* below in 988); *largitas* is well contrasted in *Ht.* 441 with *parsimonia* as an extreme deviation from the mean, and Don.'s comment on the present passage is undiluted Peripatetic doctrine: *subita est largitas repentina, ac per hoc ipsa est ingrata*

*et immoderata, ut euenit cum ex nimis parcis non largi et liberales, sed effusi prodigique redduntur.* Why does Terence imitate Caecilius here? Perhaps to emphasise Micio's bewilderment, and to give a paradigmatic quality to the final exchange between the two brothers.

**986 facilem:** see note on *facilitate* (861).

**festiuom:** see 983 and 261n.

**987** Demea seems to be objecting, not to the desire to be called *facilis* and *festiuos*, but only to the attainment of such a reputation by unworthy means. For *uera uita* cf. *Ht.* 154, where the *senex* Chremes, himself later to be deceived by his son, explains to his neighbour that there is no need for the 'generation gap', which only occurs *ubi non uere uiuitur*. The case of Chremes is important for an understanding of the *Adelphoe*, for though Chremes is deceived about his own son, there is little doubt that what he preaches is sound enough doctrine, and that it comes from Menander. The same may, therefore, be true of the closing lines of the *Adelphoe*. Webster, *SM* 211 well refers to Aristotle *EN* 1127b.2-3 where it is said that the 'reasonable' (or 'good'? (ἐπιεικής)) man is one who will be naturally truthful both in word and deed (lit. 'life'), καὶ ἐν λόγῳ καὶ ἐν βίῳ ἀληθεύει.

**aequo et bono:** at 64 Micio had found Demea deficient in these same qualities.

**988 adsentando:** that the word carries a pejorative tone is clear from its use both of and by Gnatho, the professional flatterer of the *Eunuchus* (253, 490). Cf. *Bacch.* 411 where the trusty *paedagogus*, Lydus, laments that the father's laxity has ruined his charge: *ei mihi, ei mihi, istaec illum perdidit adsentatio*.

**indulgendo:** from 63 we learn that this had for long been one of the criticisms that Demea was in the habit of bringing against Micio.

**et largiendo:** for *largiri* see 940 and the noun *largitas* in 985; for *et* only before the last of a series (the normal English usage) see the exx. in McGlynn I 172b fin.-173 in.

**989 adeo:** intensifies preceding *nunc*, as often in Pl., but only here in T.

**990 iusta iniusta** 'right or wrong': Don. *fuit ueteribus usitatum* 'iusta iniusta, digna indigna, fas nefus', in all of which Eng. inserts 'or' between the opposing terms.

**prorsus:** as at 762 = *omnino*: here *omnino* is added for the assonance with *omnes*; cf. *Capt.* 325 *non ego omnino lucrum omne esse utile homini existumo*.

**omnia:** for acc. of a neuter pronoun or adj. of number after *obsequi* cf. *Asin.* 76 *id ego percipio obsequi gnato meo*; cf. K-S I 279 (d).

**obsequor:** cf. 880 where Demea stated that he would do just this if necessary, to gain his son's affection: now he has somewhat altered his attitude – he will decide whether a course of action is right or wrong before deciding whether to support his sons in it. Note the triple alliteration of *o*–; cf. 978.

**992** On this line Don. writes *hic ostendit Terentius magis Demeam simulasse mutatos mores quam mutauisse*. This pinpoints the crucial issue of the play: was Demea's change of heart in V iv genuine, and, if so, can what Demea says in these final lines be reconciled with it? The view of Rieth, to which frequent allusion has been made both in the Introduction and Commentary, is that the two are incompatible, and that, therefore, the last dozen lines must be Terentian addition. A different interpretation is suggested in the present edition: Demea's change of heart is genuine, but when he starts to put it into practice he finds (beginning in V vii) a still better way of securing popularity, namely by being generous at his brother's expense. In V viii and ix this new idea is pushed to extremes, until the process is halted by Micio's questions at 984–5. By now Demea has realised that the extreme he has gone to after his change of heart is as ridiculous as was his earlier *duritas*. He has seen that the true mean lies between those two extremes. But the over-indulgent extreme whose absurdity he has just demonstrated is only an exaggeration of the lax indulgence that Micio has practised under the banner of pursuing the golden mean. So, though Micio all along has been nearer the true mean, he too has been in need of correction, and this has been administered to him in the lively fifth act. At the end of the play *both* brothers have come to realise the need to alter their ways. In this way concord can be established between them. It is possible that a number of details and nuances of language give the Terentian Demea a greater dominance over his brother at the end of the play than was the case in Menander, but the way in which balance is restored by Demea's final speech seems to me to bear the stamp of Menander's thought and

practice. Not every one will agree, but it is one of the attractions of Terence's play that it poses an interesting question on which each new reader or viewer must make up his own mind. Only the discovery of at least the relevant portions of Menander's original would put the answer beyond question.

**994** Since *reprehendere* and *corrigere* in Pl. and T. still have present the physical idea of 'check' 'set right', the sense needed from the third inf. is not 'to comply with' but 'to support' 'help on the way'. *Ht.* 827 has *obsecundato in loco* with the meaning 'humour him (sc. *patri*) as and when necessary'. Since the attested meaning of *obsecundare* does not fit the present context, and since the reading of *Ht.* 827 could have imposed itself on *Ad.* 994, *secundare* (Don.'s preferred reading) with the meaning 'assist' should be accepted here.

**995** **ecce me** 'Here I am.'

**996** **opus factost**: cf. 335n. For indic. in ind. question (less common than subj.) cf. *Ht.* 494 *scin quid nunc facere te uolo*.

**997** **habeat**: sc. *psaltriam*.

**finem faciat**: Demea's basic character is unchanged; he is prepared to allow Ctesipho only a temporary deviation from the standards of good behaviour.

**istuc recte**: clearly these words should be given to Micio, not to Aeschinus (so γ G). But does Micio simply add his approval because he has no alternative, or is there something in Don.'s suggestion that *istuc recte* implies *non ut cetera* (i.e. 'That at least I do agree with')? Either interpretation is possible. When acted it can be easily spoken in such a way as to show whether Micio tamely acquiesces with Demea's last remark, or whether he makes a forceful and independent comment.

**ω. plaudite**: all six plays of T. end with either *plaudite* (*An. Hec. Ad.*) or *uos ualete et plaudite* (*Ht. Eun. Ph.*), to which is prefixed a Greek omega (ω) as a *nota personae*. Since Horace *A.P.* 155 reads *donec cantor 'uos plaudite' dicat*, ω is generally held to signify *cantor*. Though Plautus' plays similarly end with an appeal for applause, the form it takes varies, and it was most often delivered by the whole cast (*caterua* or *grex*) or by one of the actors (see Lindsay on *Capt.* 1029).



## APPENDIX I

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### MENANDER AND DIPHILUS IN ACT II OF TERENCE'S 'ADELPHOE'

In his prologue (6ff.) Terence told his audience that he had introduced into his play a scene from the *Synapothnescontes* of Diphilus,<sup>1</sup> in which a *meretrix* was abducted from her owner, a *leno*. The incorporation of this scene into Menander's play poses a number of questions, the answer to which will affect our interpretation of Terence's play. How much of Terence's play comes from Diphilus? What was the structure of Menander's play at this point? How was that structure and the ethos of the play affected by the addition or substitution of material from Diphilus? Only to the first of these questions is a reasonably sure answer possible: the material from Diphilus extends from the beginning of II i (155) to the departure of Aeschinus at 196a. In Terence's play this scene continues the abduction, which in Menander seems to have been completed before Demea's arrival at line 78. Terence must have felt that any awkwardness caused by the prolongation of the abduction scene would be amply compensated by the pleasure that the 'thug-comedy' of II i would give to his Roman audience. A further awkwardness ensues. In order to accommodate the scene from Diphilus Sannio must come on stage at 155, and remain there, somewhat implausibly, throughout the scene between Ctesipho and Syrus (II iii). Since the fisticuffs of II i were not a part of Menander's play (any violence Sannio suffered had presumably taken place off stage before the play began, or at least before Demea's first entry), there was no need for Sannio to appear in Menander's play till after the meetings both of Ctesipho and Syrus (= *Ad.* II iii) and of Ctesipho and Aeschinus (II iv to 276a). Accordingly the sequence of events in Menander may have been as follows:

<sup>1</sup> For the Diphilus scene in general see Marti, *Lustrum* 8 (1963) 72-8; Webster *SLGC* 160 (esp. note 2); E. Fantham, *Philologus* 112 (1968) 200-1; H. Drexler, *Philologus Suppl.* 26.2 (1934) 1-40; Plautus, *Rudens*, ed. F. Marx (1928) 293-6.

- (i) Enter Ctesipho and Syrus, separately(?): dialogue Ctesipho-Syrus (= *Ad.* II iii with the elimination of Sannio, who in any case is mute in Terence).
- (ii) Enter Aeschinus from Micio's house: dialogue Aeschinus-Ctesipho (= 266b-276a, i.e. substantially the first half of II iv); *exeunt* to Micio's house.
- (iii) Enter Sannio to claim redress from Aeschinus: monologue (substantially as 196b-208).
- (iv) Enter Syrus (as *Ad.* 209-10), then dialogue Syrus-Sannio (as *Ad.* II ii).
- (v) Enter Aeschinus as *Ad.* 265-6a, then dialogue Aeschinus-Syrus-Sannio (as 276b-287 (less 277b): substantially the second half of II iv). Note that Ctesipho does not appear in this scene till 281, when Aeschinus and Sannio have already begun to move off to the forum.

A number of variants on the above reconstruction are possible, but the essential point is that the Ctesipho and Sannio themes are kept separate *and in the above order*. But two further points now require consideration: (a) Aeschinus' entry from Micio's house at the beginning of (ii) above, and (b) the necessity for the audience to know that Bacchis is really Ctesipho's *amica*, *before* the start of (i) above. There is general agreement among scholars that this information was not conveyed to Menander's audience in the casual way it emerges in Terence's play (see 252n.). To take Aeschinus' entry first. He is not in Micio's house before 154. It is a general rule of Greco-Roman comedy that a character known not to be in a given house cannot enter the stage from that house, unless he has been seen entering it in the meantime, or we have been told that he has done so unobserved. It is possible that at the beginning of Act II, before (i) above, Aeschinus arrives home with Bacchis (but without Sannio), and explains in a monologue that Bacchis is his brother's *amica* – it is possible (but no more) that he adds something about his own relationship with Pamphila. Alternatively the act might begin with the entry, from Micio's house, of Syrus, who could explain that Aeschinus and Bacchis are now safely inside (having come there by way of the back street); he could add that since the girl was really Ctesipho's *amica*, he was now going to look for him, at which point 'scene' (i) above

could begin. But the nature and content of any such preliminary scene is dependent on the answer that we give to another question: did Menander's play have an expository prologue, and, if so, was it spoken by a human or by a divine personage? In view of the fragmentary state of our knowledge of Menander any answer must be tentative, but it seems that it was for him a general rule that the audience should be given, by means of a prologue, such information as was necessary for a carefree enjoyment of the action of the play. One of the characters in the play might give the information in the opening scene or scenes, as in the opening monologue in the *Samia*, spoken by the young man, Moschion. But much more commonly, the prologue was spoken by a divine personage, who, by virtue of his or her superior knowledge, could reveal to the audience facts as yet unknown to the humans in the play. When spoken by a divine personage, the prologue might be deferred until some later point in the first act. The advantage of deferring a prologue was that it allowed the author to grip the audience's interest by some striking initial scene. So in the *Perikeiromene* the audience has heard of the cutting off of Glykera's hair by her lover as punishment for what he believes to be her infidelity, before the goddess Ἀγνοία ('Misapprehension') appears to explain how this seemingly brutal act is but the first step in a train of events that will lead to their marriage; and in the *Aspis* a brilliant opening scene lets the audience know of the gruesome death (as it seems) of Kleostratos and of the designs that his miserly uncle, Smikrines, now has on his estate, before the goddess Τύχη ('Luck') appears and tells them that Kleostratos is not dead and that Smikrines' rascally scheme will be defeated. She also comments on the character of Smikrines,<sup>1</sup> and contrasts it with that of his younger brother, Chairestratos – the latter is 'of excellent character' χρηστὸς . . . τῷ τρόπῳ (125), whereas Smikrines is described (139–40) as 'this rascal'. The prologue of the *Aspis* at least suggests the possibility that Menander's *Adelphoi* may have had a deferred divine prologue. The following reconstruction (admittedly speculative) would not be inconsistent with what we know of Menander's practice:

'The old man, as he has said, has gone off to the forum to find his son, but he won't succeed, for the lad is already on his way home

<sup>1</sup> See too the emphasis on the character of the protagonist in the divine prologues of *Dyskolos* and *Perikeiromene* (cf. Plautus' *Aulularia*).

via the back streets,<sup>1</sup> bringing the *meretrix* he has abducted. But he's a good lad at heart (χρηστός τῷ τρόπῳ), for the old men are quite wrong and adrift (ἀγνοοῦσι καὶ πλανῶνται *Aspis* 99) in thinking that he's taken the girl for himself. In fact she's Ctesipho's *amica*, and Aeschinus has abducted her, because Ctesipho is too frightened of his father to do so. So Demea is mistaken in thinking that Ctesipho is *ita ut uult* (*Ad.* 139). But Micio too is mistaken in thinking that he has trained *his* boy not to hide anything from him. For Aeschinus has fallen in love with a fatherless girl next door, and has made her pregnant, but is too ashamed to tell his father what he has done. But all will be well, for the misunderstanding over Aeschinus' relationship to Bacchis will be the means of bringing about his marriage to Pamphila.<sup>2</sup>

By contrast with Menander's audience the Roman audience learns the true nature of Aeschinus' character only after it has witnessed his high-handed treatment of Sannio. Ignorant for the time being of Aeschinus' altruism, the audience must see the abduction of Bacchis as confirming Micio's erroneous belief (149-53) that Aeschinus has 'gone off the rails' again. But within a further hundred lines Terence's audience too has learned the true motive for the abduction: only timing and emphasis are different from Menander.

<sup>1</sup> A brief scene showing Aeschinus' arrival (before or after the divine prologue) is a possibility, but such a scene can scarcely take the place of a divine prologue. Menandrian practice (as far as we know it) suggests that all his plays had a prologue, either initially (human or divine) or deferred (divine only).

<sup>2</sup> Again compare the prologues of *Perikeiromene* (162ff. = K-Th 42ff.) and *Aulularia* (31-6).

## APPENDIX II

## METRICAL ANALYSIS OF 'ADELPHOE' 610-17

The following analysis follows substantially that given by C. Questa (*Mnemosyne* Ser. 4, N.S. 12 (1959) 330-43). Bracketed letters (a) (b) (c) etc. mark metrical elements that occur more than once in the passage.

610 Discrucior animi - ∪ ∪ - ∪ ∪ - hemiepes (a) (= catalectic  
dactylic trimeter)

- (i) A joins 610 and 610a into one line, but Varro, *de lingua Latina* fr. 64, p. 206 Goetz-Schoell, quotes it as a separate colon; here, therefore, the right colometry seems to be that given by some MSS including P and F.
- (ii) For *-ōr* cf. Laidlaw 54.

610a     $\overline{\cup\cup}\quad \overline{\cup}\quad \overline{\cup\cup\cup}\quad \overline{\cup\cup\cup}\quad \overline{\cup}\quad \overline{\cup}$                   m(i)  $\overline{\cup\cup}\quad \overline{\cup}\quad \overline{\cup}$   
              iambic dimeter (?) + catalectic cretic dimeter (b)

- (i) The scansion *obicī* (K-L) is unnecessary.

611     ūt neque quid me faciam /    nec quid agam certum siet  
         choriambic dimeter (*c*) +    choriambic dimeter (*c'*) (with  
   ×—◡— substituted as second  
   element)

- (i) Questa follows K–L in reading *certū(s) siem* (D<sup>1</sup> G), which gives a pure choriamb; but his claim that the principle of *difficilior lectio potior* supports this reading is not valid (see note ad loc.).

612     $\overline{\text{m}}\overline{\text{e}}\overline{\text{m}}\overline{\text{b}}\overline{\text{r}}\overline{\text{a}}\overline{\text{m}}\overline{\text{e}}\overline{\text{t}}\overline{\text{u}}\overline{\text{d}}\overline{\text{e}}\overline{\text{b}}\overline{\text{i}}\overline{\text{l}}\overline{\text{i}}\overline{\text{a}}\overline{\text{s}}\overline{\text{u}}\overline{\text{n}}\overline{\text{t}}\overline{\text{;}}\overline{\text{a}}\overline{\text{n}}\overline{\text{i}}\overline{\text{m}}\overline{\text{u}}\overline{\text{s}}\overline{\text{t}}\overline{\text{i}}\overline{\text{m}}\overline{\text{o}}\overline{\text{r}}\overline{\text{(e)}}\overline{\text{o}}\overline{\text{b}}\overline{\text{s}}\overline{\text{t}}\overline{\text{i}}\overline{\text{p}}\overline{\text{u}}\overline{\text{i}}\overline{\text{t}}$   
           choriambic dimeter ( $c^1$ )    +    choriambic dimeter ( $c$ )

- (i) note scansion *animă(s)*.

613      $\bar{\text{p}}\text{e}\bar{\text{c}}\text{t}\bar{\text{o}}\text{r}\bar{\text{e}}\text{ }\bar{\text{c}}\text{o}\bar{\text{n}}\bar{\text{s}}\bar{\text{i}}\bar{\text{s}}\bar{\text{t}}\bar{\text{e}}\text{r}\bar{\text{e}}\text{ }\bar{\text{n}}\bar{\text{i}}\bar{\text{l}}\text{ } / \text{ } \bar{\text{c}}\bar{\text{o}}\bar{\text{n}}\bar{\text{s}}\bar{\text{i}}\bar{\text{l}}\bar{\text{i}}\text{ }\bar{\text{q}}\bar{\text{u}}\bar{\text{i}}\bar{\text{t}}\text{. }\bar{\text{u}}\bar{\text{a}}\bar{\text{h}}$   
 choriambic dimeter (c) + catalectic cretic dimeter (b)

(i) *consili* (K-L) is unnecessary.

614      $\bar{\text{q}}\bar{\text{u}}\bar{\text{o}}\text{ }\bar{\text{m}}\bar{\text{o}}\bar{\text{d}}\bar{\text{o}}\text{ }\bar{\text{m}}\bar{\text{(e)}}\text{ }\bar{\text{e}}\bar{\text{x}}\text{ }\bar{\text{h}}\bar{\text{a}}\bar{\text{c}}\text{ } / \text{ } \bar{\text{e}}\bar{\text{x}}\bar{\text{p}}\bar{\text{e}}\bar{\text{d}}\bar{\text{i}}\bar{\text{a}}\bar{\text{m}}\text{ }\bar{\text{t}}\bar{\text{u}}\bar{\text{r}}\bar{\text{a}}\bar{\text{s}}$   
 catalectic cretic dimeter (b) + hemiepes (a)

(i) *modō* is the normal scansion of the abl. of *modus* in Terence – the adverb *modo* is pyrrhic.

615      $\bar{\text{t}}\bar{\text{a}}\bar{\text{n}}\bar{\text{t}}\bar{\text{a}}\text{ }\bar{\text{n}}\bar{\text{u}}\bar{\text{n}}\bar{\text{c}}\text{ }\bar{\text{s}}\bar{\text{u}}\bar{\text{s}}\bar{\text{p}}\bar{\text{i}}\bar{\text{c}}\bar{\text{i}}\bar{\text{o}}\text{ }\bar{\text{d}}\bar{\text{e}}\text{ } / \text{ } \bar{\text{m}}\bar{\text{(e)}}\text{ }\bar{\text{i}}\bar{\text{n}}\bar{\text{c}}\bar{\text{i}}\bar{\text{d}}\bar{\text{i}}\bar{\text{t}}\text{ }\bar{\text{n}}\bar{\text{e}}\bar{\text{q}}\bar{\text{u}}\bar{\text{(e)}}\text{ }\bar{\text{e}}\bar{\text{(a)}}\text{ }\bar{\text{i}}\bar{\text{n}}\bar{\text{m}}\bar{\text{e}}\bar{\text{r}}\bar{\text{i}}\bar{\text{t}}\bar{\text{o}}$   
 trochaic dimeter + 'glyconic'

(i) There is no good reason for accepting *suspiciō* (K-L).

(ii) For the 'glyconic' variant cf. F. Leo, *Die plant inischen Cantica* ... (Berlin, 1897) 49f.

616      $\bar{\text{S}}\bar{\text{o}}\bar{\text{s}}\bar{\text{t}}\bar{\text{r}}\bar{\text{a}}\bar{\text{t}}\bar{\text{a}}\text{ }\bar{\text{c}}\bar{\text{r}}\bar{\text{e}}\bar{\text{d}}\bar{\text{i}}\bar{\text{t}}\text{ }\bar{\text{m}}\bar{\text{i}}\bar{\text{h}}\bar{\text{i}}\text{ }\bar{\text{m}}\bar{\text{e}}\text{ } / \text{ } \bar{\text{p}}\bar{\text{s}}\bar{\text{a}}\bar{\text{l}}\bar{\text{t}}\bar{\text{r}}\bar{\text{i}}\bar{\text{(a}}\bar{\text{m}}\text{) }\bar{\text{h}}\bar{\text{a}}\bar{\text{n}}\bar{\text{c}}\text{ }\bar{\text{e}}\bar{\text{m}}\bar{\text{i}}\bar{\text{s}}\bar{\text{s}}\bar{\text{(e)}}\text{; }\bar{\text{i}}\bar{\text{d}}\text{ }\bar{\text{a}}\bar{\text{n}}\bar{\text{u}}\bar{\text{s}}$   
 choriambic dimeter (c) + choriambic dimeter (c<sup>2</sup>)

(i) possibly *Sostratā*, as Greek - $\bar{\alpha}$  was long; if so, the first and second halves of this line have identical scansion.

(ii) for the 'polyschematist' first element of c<sup>2</sup> cf. *OCD*<sup>2</sup> s.v. *Metre*, *Greek* III (11) (ii).

617     *m(i) indicium fecit* –  $\bar{\text{u}}\bar{\text{u}}\text{ } \text{---}$  hemiepes (a)

(i) A makes 616 and 617 separate lines:  $\Sigma$  treat as one. K-L treat as one, and describe as 'choriamb. hexam. catal.' – which requires the highly unlikely scansion *hānc*.



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The six plays of Terence are generally abbreviated in the Commentary as follows: *Ad.* = *Adelphoe*, *An.* = *Andria*, *Eun.* = *Eunuchus*, *Ht.* = *Hautontimorumenos*, *Hec.* = *Hecyra*, *Ph.* = *Phormio*. Where no ambiguity arises, reference to the *Adelphoe* is made by line number alone.

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The *Adelphoe* (*The Brothers*) of Terence is a Latin adaptation of a comedy of the same name by the Greek comic playwright Menander. The theme of the play is the perennially interesting question of the relationship between the generations and the proper way to bring up a son. In the introduction Mr Martin considers Terence in the context of Roman comedy generally and discusses the background of the *Adelphoe*. There is also a section on metre and scansion and a short analysis of the textual tradition. The full and detailed commentary, besides elucidating the text, seeks at all times to help the reader to understand the work as a play to be enjoyed.

The edition is intended for use by students at school and university and for anyone wishing to read and appreciate the play in the original.